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1

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3

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4

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		E-mail:

5

ALL questions must be completed to qualify.

	VERY POOR	POOR	GOOD	VERY GOOD	EXCELLENT	NOT FAMILIAR WITH EMIGRE
How would you rate Emigre overall as a company?	○	○	○	○	○	○
How would you rate the customer service?	○	○	○	○	○	○
How would you rate the quality of our products?	○	○	○	○	○	○

Emigre mag. should provide more:
- ○ product coverage
- ○ designer profiles
- ○ designer interviews
- ○ annual design competition
- ○ more techno
- ○ more retro
- ○ more theory
- ○ just do your own thing

How useful do you find the Emigre catalog section?:
- ○ very
- ○ not at all
- ○ necessary evil

The ads in Emigre are:
- ○ too many, get rid of 'm all
- ○ not enough, I want more ads
- ○ just fine as is

Would you pay for a 4-issue subscription to Emigre?:
- ○ yes
- ○ no
- ○ depends on the price

How much would you pay?:
- ○ $10
- ○ $15
- ○ $20
- ○ $25
- ○ $30
- ○ Other:

Would you sign the First Things First 2000 manifesto?:
- ○ yes
- ○ no
- ○ undecided
- ○ not familiar with FTF

Do you think graphic design has social impact?:
- ○ yes, always
- ○ no, never
- ○ depends
- ○ who cares?

Do you think designers can be socially responsible in their work?:
- ○ yes, always
- ○ no, never
- ○ depends
- ○ who cares?

Do you recycle your used computer equipment?:
- ○ yes, always
- ○ no, never
- ○ sometimes

How often do you specify recycled paper for your design jobs?:
- ○ always
- ○ never
- ○ depends on the job
- ○ depends on the budget
- ○ recycled paper is generally too expensive

What's your most favorite Emigre issue?:
- ○ Emigre#.....
- ○ They're all pretty good
- ○ They all suck!
- ○ No opinion

What's your least favorite Emigre issue?:
- ○ Emigre#.....
- ○ They're all pretty bad
- ○ They all kick ass!
- ○ No opinion

Your gender:
- ○ Female
- ○ Male

Your age:
- ○ 18 and under
- ○ 19-24
- ○ 25-29
- ○ 30-39
- ○ 40-49
- ○ 50-59
- ○ 60 and over

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EVERYONE IS A DESIGNER!

MANIFEST FOR THE DESIGN ECONOMY



DESIGN4ALL

EVERYONE IS A DESIGNER! MANIFEST FOR THE DESIGN ECONOMY



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NL.DESIGN IS PROVIDING US WITH AN EVER INCREASING NETWORK ECONOMY AND ITS NEW MEDIA AND ITS SPAM OF DESIGN STANDARDS.

EVERYONE IS A DESIGNER:

100 TIPS FOR A DESIGN ECONOMY

THIS COLLECTION OF SLOGANS, COMMENTS, MAXIMS AND GLOSSARIES IS MEANT TO BOOST YOUR DIGITAL CREATIVITY. RICH IN MAGIC FORMULAS, THIS ISSUE OF EMIGRE WILL ENHANCE YOUR GLOBAL NETWORK OF INSPIRATIONAL SOURCES.

ORIGINALLY PUBLISHED AS A POSTCARD SIZED 140-PAGE BOOKLET, "EVERYONE IS A DESIGNER!" WAS AN INITIATIVE OF NL.DESIGN. IT WAS FIRST PUBLISHED IN THE NETHERLANDS BY BIS PUBLISHERS IN 2000.

THE TITLE REFERS TO JOSEPH BEUYS ("EVERYONE IS AN ARTIST.") SINCE WE MOVED ON FROM THE AGE OF TELEVISION TO THAT OF THE COMPUTER IT CAN BE STATED THAT EVERYONE IS A DESIGNER OF HIS OR HER OWN DIGITAL DOMAIN. NEW MEDIA ARE EMPOWERING PEOPLE TO SHAPE THEIR OWN INFORMATION ENVIRONMENT. DESIGN4ALL: WITH THE EMERGENCE OF DEMOCRATIC AND OPEN NETWORKS THE SIGNIFICANCE OF TRADITIONAL MEDIA SUCH AS RADIO, TELEVISION AND PRINT IS RAPIDLY DIMINISHING.

AN EVER INCREASING NUMBER OF PEOPLE WORLDWIDE HAVE ACCESS TO HIGH QUALITY, WELL-DESIGNED CONSUMER GOODS, MAGAZINES, WEBSITES AND TELEVISION PROGRAMS. WITH A GROWING DEMAND FOR SOPHISTICATED MEDIA DESIGN, WHAT ARE THE CONCEPTS AND VISIONS OF THE WORLD'S LEADING DESIGNERS? CAN THEY DELIVER, AT THE END OF THE DAY, WHAT HUNDREDS OF MILLIONS EXPECT THEM TO DELIVER?

ALONG WITH ITS DEMOCRATIC POTENTIAL, NEW MEDIA HAS ALSO BECOME INSEPARABLE FROM COMMERCE. MONEY IS DESIGNING THE WORLD. MANAGERS ARE DICTATING THE PARAMETERS OF FUTURE DESIGN BY EMBEDDING INNOVATIVE DESIGN IN INTERACTIVE, CUSTOMIZED BUSINESS ENVIRONMENTS TO MAXIMIZE USABILITY FOR MILLIONS OF CONSUMERS.

RECTAL IMPACTION

SOPACE

How's the content coming?



Fine - how's the hype coming?



100 seconds

0'00" there is no design in paradise

0'04" realize your own perspective and use it to watch the world

0'09" keep on asking why the things are the way they are

0'14" be aware of small differences

0'18" make true compliments, it stimulates quality

0'25" you and I don't interpret in the same way, so be clear with your messages

0'34" content and meaning are two different things

0'39" the other always knows more than you do, find out what it is

0'44" let events change you

0'50" it's not about what you choose, but what you do with your choice

0'57" preserve your personal independence, because that's where the best ideas come from

1'03" try to make your own tools

1'06" forget hard- and software, think with your own mind

1'10" honesty is the best policy

1'14" start the day with a good breakfast and drink enough water, it'll make you feel better

1'39" take your time, it's not limited

WHAT IS ONCE DONE OUT OF NECESSITY WILL LATER BE IMITATED FOR AMUSEMENT

THE AMERICAN WAY OF DESIGNING THE FUTURE



MARKET STALINISM

SPAM DESIGN SPAM DESIGN SPAM DESIGN

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+ + + +

MULTIPLICATION

MULTIPLICATION

OF TEXT

IS A SOCIAL ACT

DESIGNERS HAVE TO MOVE FLUIDLY INTO THE REALM OF PERFORMANCE

THE DEMO HAS BECOME THE DEFINING MOMENT OF THE DESIGNER'S PRACTICE. FOR THOSE WORKING WITH TECHNOLOGY, NO AMOUNT OF GROUNDBREAKING AESTHETIC, AND NO ASTONISHING INSIGHT MAKES UP FOR THE INABILITY TO DEMONSTRATE THEIR WORK ON A COMPUTER IN REAL TIME IN FRONT OF AN AUDIENCE.

IN THE AGE OF INFORMATION DESIGN

REACHES CRITICAL MASS

BEING ORIGINAL, DIFFERENT AND SOMEHOW EXPRESSING IDEAS, ALWAYS VERY MUCH DEFINED DESIGN FOR ME. ALTHOUGH (GRAPHIC) DESIGN AS AN INDUSTRY NEEDS TO REDEFINE ITSELF, I DON'T THINK I WILL CHANGE MY ATTITUDE TO WHAT IS ESSENTIAL IN MY WORK. I ALWAYS TRIED TO OPEN UP THE RESTRICTIONS OF DESIGN AS BEING SUCH A LIMITED AREA FOR EXPRESSING IDEAS AND BY SHOWING IT (THE CONTENT) IN A DIFFERENT WAY OR TAKING THE FACADE AWAY.

ORIGINALITY GENERATES AN ORIGINAL STYLE AND WILL MAKE ITS OWN STATEMENTS. IF YOU CAN'T ARTICULATE WHATEVER YOU WANT TO EXPRESS IN AN ORIGINAL MANNER, YOU WON'T BE ABLE TO MAKE STATEMENTS. STATEMENTS ARE FOR WHAT YOU BELIEVE IN OR STAND FOR. THEY CAN BE IDEOLOGIC, ARTISTIC, ECONOMIC OR COMMERCIAL. BUT YOU HAVE TO BELIEVE IN IT, MAKE IT YOUR OWN.

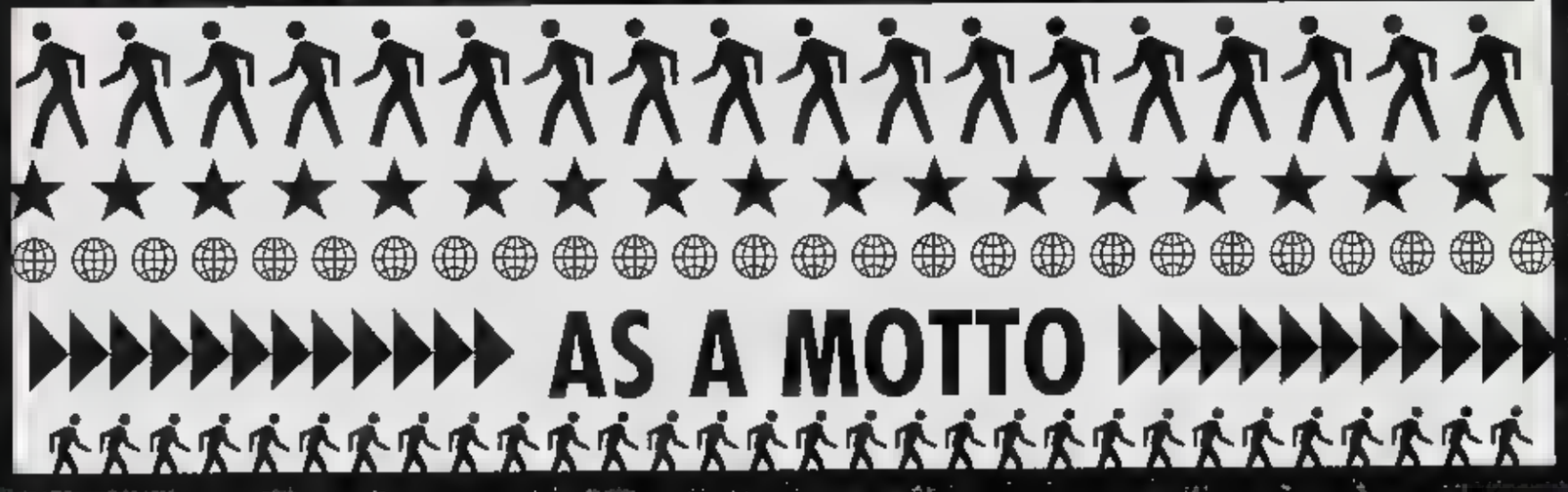
IS CULTURE GETTING PERVERTED?

MORE AND MORE ARTISTS AND DESIGNERS GO FOR BIG BUSINESS: they see big commercial commissions as a challenge and a vehicle. This way their message reaches a far bigger audience, they say; maybe they are even able to change commercialism and load it with meaning and content. That sounds great. It is great. I really like the fact that trade and industry yearn for content and show a lot of interest in artists and designers. But the combination of content and business is still a difficult one. As soon as the artist's work is getting too extreme or maybe a bit offensive, it becomes unacceptable.

IF YOU HAVEN'T BEEN TAUGHT EARLY ON THAT IT IS POSSIBLE TO REALLY GO VERY FAR, YOU WILL NEVER DO SO LATER ON.

The (mostly) wacko roboticist/nanotech booster Hans Moravec once said:

WE WILL TURN INTO ROBOTS. IT'S BOTH INEVITABLE AND DESIRABLE.



BOTH INEVITABLE AND DESIRABLE

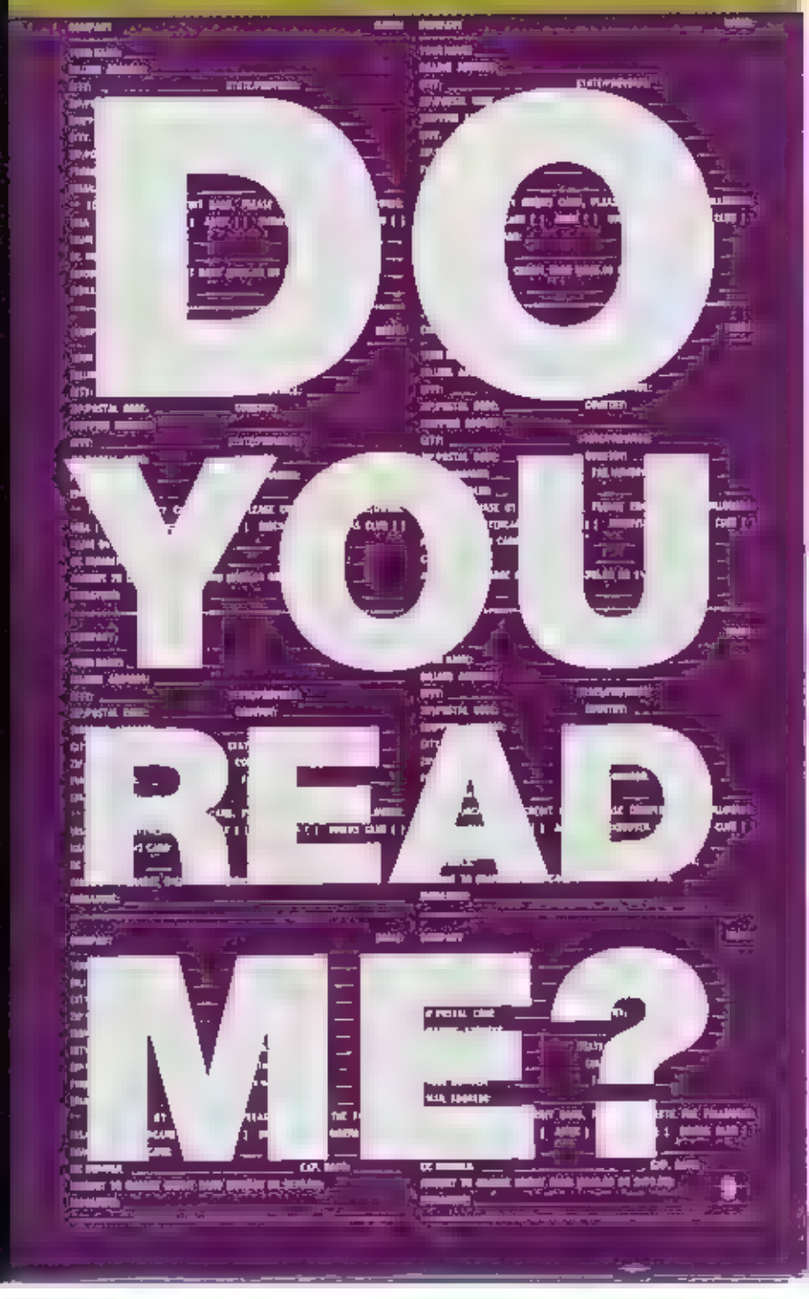


DESIGN IS GENTRIFIED
DESIGNERS SHOULD BE:

squatters

hackers

beggars



FREE LUNCH

THE GOOD PEOPLE

CITIZENS

NOT CONSUMERS

IN THE NEW ECONOMY THERE'S NO DIVISION LINE BETWEEN WORK AND LIFE

"HARDWARE AND SOFTWARE WILL MERGE INTO SOFTWEAR" NICHOLAS NEGROPONTE, WEARABLE COMPUTING 1995

"HARDWARE AND SOFTWARE WILL MERGE INTO SOFTWEAR" NICHOLAS NEGROPONTE, WEARABLE COMPUTING 1995

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"HARDWARE AND SOFTWARE WILL MERGE INTO SOFTWEAR" NICHOLAS NEGROPONTE, WEARABLE COMPUTING 1995

IN THE FAST FLOWS OF CAPITAL, WE NEED SLOW SPACE

CONCEPTUAL IDEAS GROW FASTER THAN CYBERSPACE

In these times of converging economic sectors a multidisciplinary approach to all creative problems is the only road to take. Therefore the design-community has to adjust to the two most dominant themes for every trade and industry: cooperation and collaboration.>>>>>>>>>>>>>>>>>>

"THE WORLD HAS ARRIVED AT AN AGE OF CHEAP COMPLEX DEVICES OF GREAT RELIABILITY; AND SOMETHING IS BOUND TO COME OF IT." VANNEVAR BUSH (1945)

'THE FUTURE IS NOT INEVITABLE WE CAN INFLUENCE IT IF WE KNOW WHAT WE WANT IT TO BE. WE CAN AND SHOULD BE IN CHARGE OF OUR OWN DESTINIES IN A TIME OF CHANGE.' CHARLES HANDY (1989)

"WE BELIEVE THAT WE LIVE IN THE 'AGE OF INFORMATION,' THAT THERE HAS BEEN AN INFORMATION 'EXPLOSION,' AN INFORMATION 'REVOLUTION.' IN MANY IMPORTANT WAYS, JUST THE OPPOSITE IS TRUE. WE LIVE AT A MOMENT OF DEEP IGNORANCE ... AN AGE OF MISSING INFORMATION." BILL MCKIBBEN (1992)

'THE VIRTUAL CORPORATION BEGAN AS A VISION OF FUTURISTS, BECAME A POSSIBILITY FOR BUSINESS THEORISTS, AND IS NOW AN ECONOMIC NECESSITY FOR CORPORATE EXECUTIVES. ALL OF THIS HAS OCCURRED IN LITTLE MORE THAN A DECADE.' WILLIAM H. DAVIDOW (1992)

THE HUMAN BRAIN HAS NOT EVOLVED QUICKLY ENOUGH TO ASSIMILATE TWENTIETH-CENTURY TECHNOLOGY: THAT'S WHY PEOPLE TREAT COMPUTERS, TELEVISION AND NEW MEDIA AS REAL PEOPLE AND PLACES (BASED ON THE RESEARCH OF BRYON REEVES AND CLIFFORD NASS.)

"WE HAVE BECOME A QUICK-REFLEXED, MULTI-TASKING, CHANNEL-FLIPPING, FAST-FORWARDING SPECIES." FROM THE COVER OF 'FASTER' BY JAMES GLEICK (1999)

"A NEW HIGH-SPEED, HIGHLY INNOVATIVE ECONOMY IS TRANSFORMING HOW BUSINESS IS DONE AND REDEFINING THE RULES OF CAPITALISM. CHANGE OF THIS MAGNITUDE IS ALWAYS ACCOMPANIED BY GREAT TURBULENCE AND ANXIETY." FROM 'THE LONG BOOM' BY PETER SCHWARTZ, PETER LEYDEN AND JOEL HYATT.

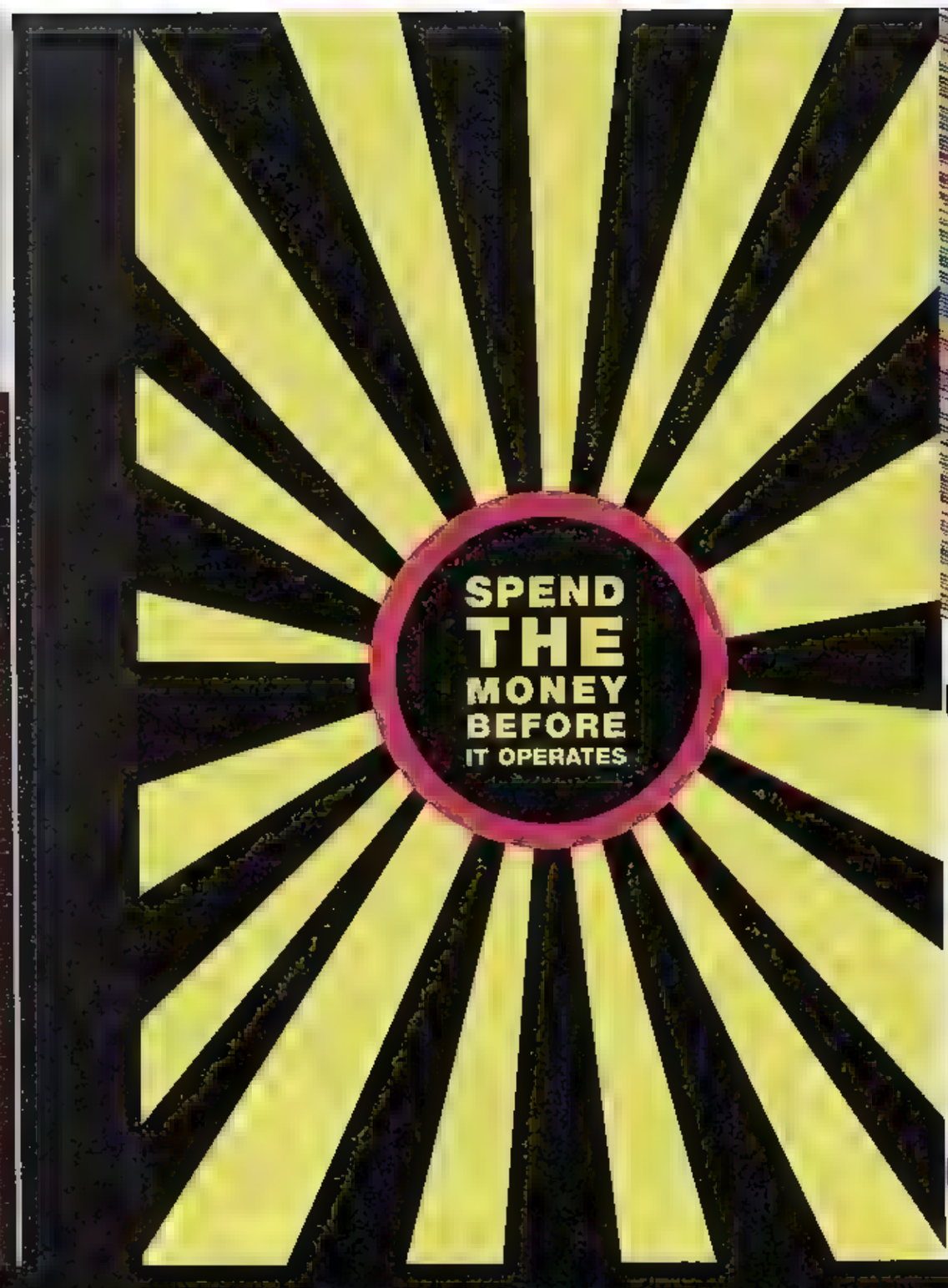
LIKE IN SPORTS, GRAPHIC DESIGN HAS A BASIC SET OF RULES TO PLAY THE GAME. THERE ARE RESTRICTIONS OF THE FIELD, DEFINED BY LANGUAGE OR CULTURE. THERE IS THE STRATEGY, DEFINED BY KNOWLEDGE AND INSIGHT. AND THE ABILITY TO MOVE AROUND, DEFINED BY SKILLS AND VIRTUOSITY.

THERE ARE MANY WAYS TO PLAY THE GAME WELL, OR VERY BADLY. IF WE DON'T OBEY THE BASIC SET OF THESE RULES WE DON'T COMMUNICATE.

EVERYONE IS NOT A DESIGNER

AS THE PRICES OF VISUAL COMMUNICATION TOOLS DROP AND THEIR LEARNING CURVES FLATTEN, PEOPLE START TO THINK THEY ARE, OR WILL BE DESIGNERS. BUT WHAT DOES THIS MEAN? TO ME, IT'S A COMMERCIAL UTOPIANISM, A PROMISE HELD OUT BY SALESPEOPLE PITCHING NEW PRODUCT ON THE TRADE SHOW FLOOR.

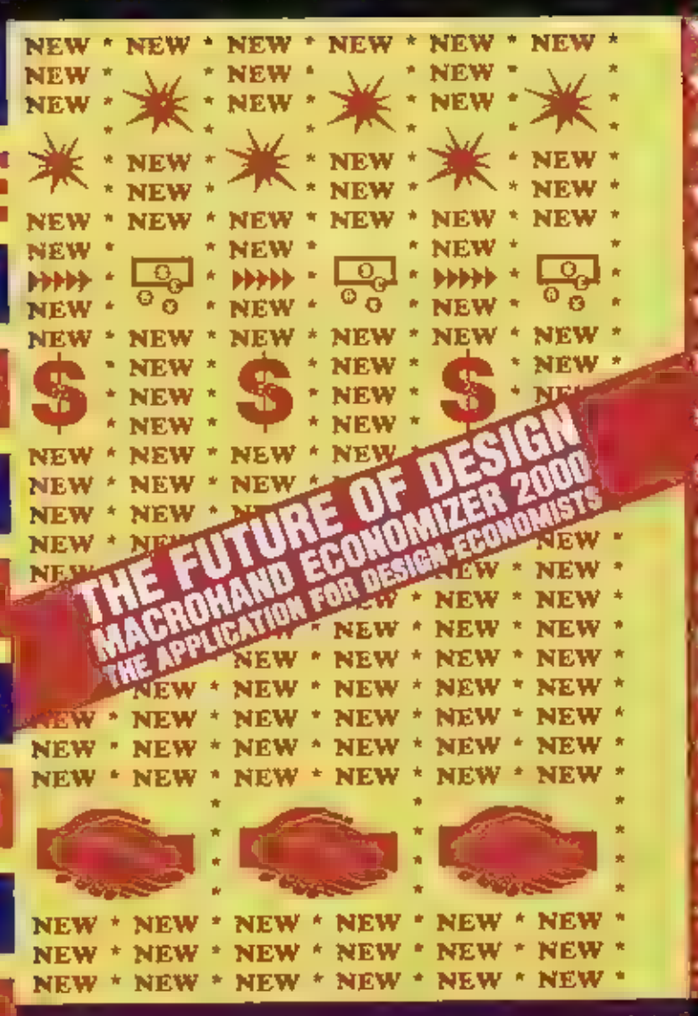


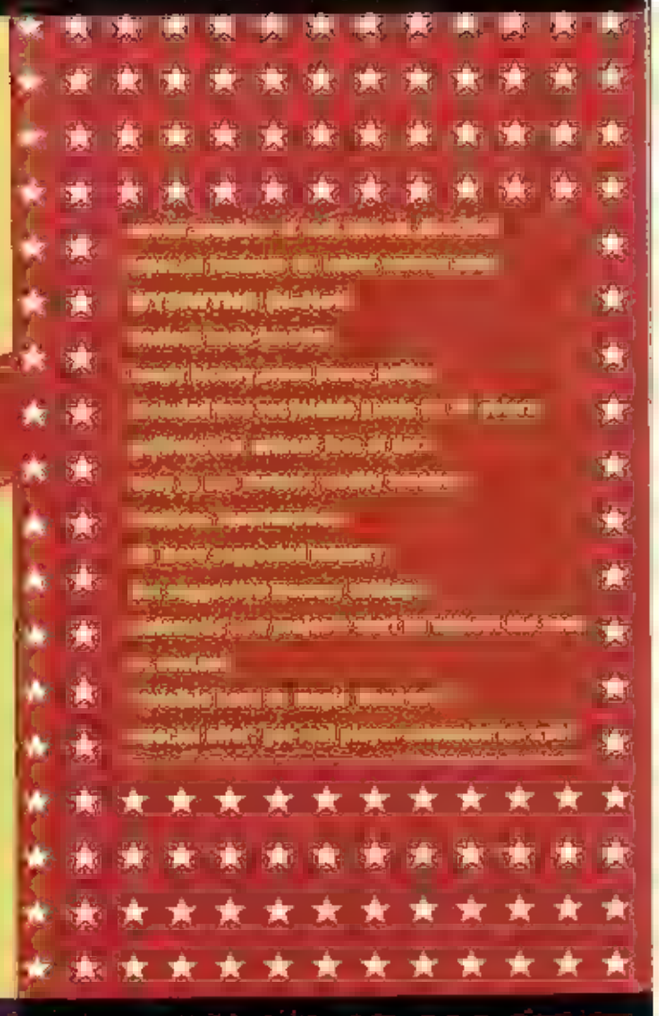




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als een schutter
ONUITWISBAAR
BEELD VREET IN
herstel
niet mogelijk

Desig[illegible] can
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were going to have

NEW STANDARDS IN
DESIGN AND
TECHNOLOGY
EFFICIENTLY SINK
EXISTING DATA
INTO OBLIVION

find:
attention
replace:
concentration



PURE UNADULTERATED
BEAUTY
SHOULD BE THE GOAL OF
CIVILIZATION
ROWENA REED

ALL CONSUMERS
ARE NOT CREATED
EQUAL



GOOD DESIGNERS



ARE NOT BORN



THEY ARE MADE

EVERYTHING THOUGHT UP
BY HUMANS
IS DESIGN RICHARD BUTTER

DESIGNERS POLICIES,
CREATING A N D
PRODUCTS, MANIPULATING
ARCHITECTURE, H U M A N
CYBERSPACE, MINDS LIKE
AND SOME MONKS IN
"DESIGN" THE MIDDLE
PRODUCERS" AGE @
CREATING EUROPE OR
GOVERNMENTAL J A P A N

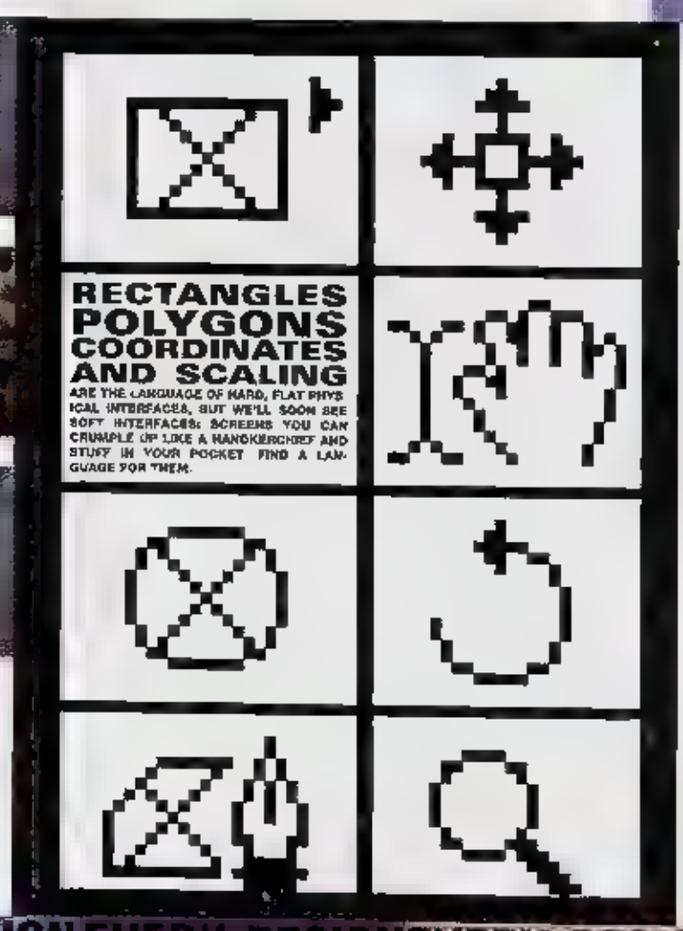
QUALITY VS.
MEMORY-QUALITY

IN YOUR TOP-10-FILMS*-OF-ALL-TIME-LIST YOU WILL PROBABLY FIND SOME ITEMS THAT, IF SEEN FOR THE FIRST TIME NOW, WOULDN'T SURVIVE YOUR CURRENT CRITICAL STANDARDS. AND STILL THEY ARE THE ONES THAT BROUGHT YOU THE UNFORGETTABLE USER EXPERIENCE. AND NOW, MUCH BETTER FILMS FROM MUCH BETTER DIRECTORS WILL PROBABLY NEVER CAUSE YOU TO FEEL THAT WAY AGAIN. NOW YOU KNOW BETTER.

*OR SONGS, OR DESIGN PIECES



AS THE NET COOLS
AND INFORMATION BEGINS
TO SELF-ORGANIZE,
WE'LL DESIGN
ATTENTION WINDOWS



WE ARE FACED WITH
THE POSSIBILITY
THAT IN THE FUTURE
OUR BODY ITSELF
WILL BE OUR INTER-
FACE INSTEAD OF TELE-
PHONES, COMPUTERS
OR FAX MACHINES. THIS
IS ALREADY HAPPENING
SO WE'D BETTER TAKE
PART IN SHAPING IT.

EVERY DESIGN IN ESSENCE, IS A CRITIQUE OF THE CONTEXT FOR WHICH IT HAS BEEN PRODUCED.

GOOD DESIGN GOES TO HEAVEN

BAD DESIGN GOES EVERYWHERE


ONE PLANET
ONE NETWORK
ONE LEADER
ONE DESIGNER

A NEW AVANT-GARDE TO FIGHT COMMERCIAL DESIGN HUMANISM

In the early days of the new millennium, web design is finding itself in a paradoxical state. Just as designers have the technology to create interactive web pages packed with sound and movement such as flash/shockwave, the future seems somewhat monochrome, as Fiona Buffini characterizes the state of web design in the Australian Financial Review (April 8, 2000). The small screens of mobile phones are forcing design to again dramatically reduce expectations concerning color, fonts and download speed. Similar limitations are the case for interactive television. Two steps forward, one step back? Or is it one step forward, two steps back? Web design no longer has the pioneer role to convince a culturally savvy audience about the high performance "interactive" capabilities of the Web.

GIVING FORM TO CONTENT, THAT IS WHAT ALL DESIGNERS DO.

Sexy buttons and surprising, multi-layered content, linked in ways to make surfing an exciting journey through the yet unexplored hyperspaces, have been brutally cut short to lucid functionality. "Coolness as the single one criterion for a website's success has been dumped in favor of 'the higher plain of simplicity' as main portals strive to increase speed," according to Buffini. Sites such as Yahoo!, Excite, Amazon, search engines such as Google, and virtually all news organizations, which together take a majority of the click rates, represent the new breed in screen design. With no graphic art or technical experiments, all space is used to maximize the amount of text-based information on the front-page. Buffini: "Usability, it seems, has become the major task of web designers with big commercial clients." With millions of clicks a day, high ratings on the stock exchange and high, risky venture capital investment, the leading web companies cannot afford their customers to crash on some plug-in. Buffini quotes media analyst Ian Webster: "Yahoo! and Amazon deliver because they're designed to the last pixel. You can be a design snob but these sites are amongst the most sophisticated. With Internet population growing you have to design something that will work for 50 million people." In order to get to this level, designers have to become neutral and provide users with "mass customization."

Interactive design seems to have lost its battle against interface stupidity. The office metaphor of the previous decade has been exchanged for an adaptation of the newspaper front-page outlook as the dominant information architecture. In this regressive move, back to the old mass media of print, references to space or navigation are no longer needed. What is presented here as a step forward, from the adult-like "grooviness" to "usability," is (again) light years away from the commonly accepted Bauhaus imperatives in which sophisticated design was not seen in conflict with mass production and mass audiences. Telephone books, dictionaries, paper money have all had decent typography and graphic design. So why not the world's most visited websites? Is it perhaps the faithful, unholy alliance between geekiness and money which has pushed the HTML-designers of the web finest hours off their throne? The profession of interaction design has to adjust itself to the new circumstance, leaving behind only a niche of still interesting sites. Will the design branch rebel against this setback and push forward with a new visual language of esthetic functionality, embedded in a broader set of social, cultural and political a-priori? Or will it adjust and accept the growing division between high and low culture within cyberspace?

MEANWHILE,
THE FONTHUNTERS...

GOOD GOSH! LOOK!
DOWN THERE! I TOLD YOU,
IT'S EASY TO FIND PHIL'S.

I NEED SOME NEW FONTS
FOR A PROJECT AND BETWEEN
CRIME BUSTING AND DESIGNING,
I DON'T HAVE TIME TO SHOP
AT 10 OTHER SITES.

NOW THAT WE'VE FOUND AN
EASY PLACE TO BUY FONTS
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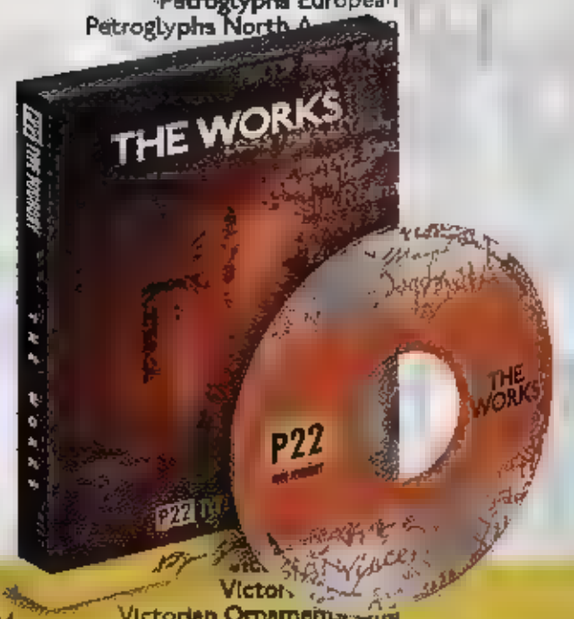
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Emigre No. 58

THE PRODUCT CATALOG

Dear Emigre

THE READERS RESPOND

Dear Emigre, I am fascinated and inspired by your magazine. I am ecstatic that I receive it for free. I don't understand the economic mechanics that make this possible but I am elated that you do. I have been a long time subscriber to *Adbusters, Print, Res, Communication Arts, American Cinematographer* and *ArtByte*. None of these magazines addresses the relevance of artists and designers to the culture we live in like *Emigre* does. I am a born agitator but wish to use this energy constructively. *Emigre* provides an intellectual diet that keeps me thinking about my place in the world and the responsibilities that accompany that position.

Almost a decade ago I befriended a young activist/artist named Eric Makela. Through this friendship, I was introduced to Eric's older brother, Scott. Scott Makela, as well as Eric, inspired me to learn to harness my own nervous energy in service of creative exploration and cultural examination. I was deeply moved by your article honoring Scott's memory several issues back (*Emigre* #51). I thank you for your contributions to the world at large and to my own more immediate sphere. Keep up the bold exploration. Make mistakes! Apologize to no one.

A comrade in Art and Culture,

Edward Raeker

Dear Emigre, I fear the worst. After receiving #57, the magazine simply clinched it. No, not the same complaint that the magazine has become a catalog. That was practically declared in #49. ("As far as I can tell there are no significant debates happening in graphic design today.") That didn't seem that surprising. But I didn't think it would progress much farther.

You're getting rid of the print version, aren't you?

Issue #56 seemed to hint at it with the article The Emigre Legacy. Legacy always sounded to me like the past and done, over, gone. And then this whole thing about recycling old computer parts. Parts that were once the greatest, innovative and new, are now done, over, gone. But not necessarily; you just need to keep an open mind and find new ways to keep them alive.

Then came #57. Lost Formats Preservation Society. Once a top-of-the-line data storage system, now a lost format. The *Emigre* as format is literally communicated on its cover, where, of the repeated eight Lost Formats Preservation Society titles, one has "*Emigre* 57" replacing the word "Formats."

Finally, the last few pages of the magazine have the remnants of the antiquated knock-knock light bulb joke that ran throughout. A blank page with the show-through from the page behind it is slowly transformed into digital code, until the last page is all digital code.

In one of your responses to the readers you state that your online version is being worked on, and then you say that the paper mill you use is going out of business. And unless *Emigre* can find an affordable replacement paper, "We may indeed go online entirely sometime in the future."

Perhaps *the future is now* as some dumb recycled cliché says. I fear that I will not receive any further print issues in the mail (last issue is stated on my label, when I just renewed my subscription), and I am saddened. Yes, I hear and read the complaints from your Readers Respond, but I still *Love* the magazine.

Maybe I'm reading too much into your last few issues, but why else am I a visual communicator but to decode visual communications as well?

Tell me *there's still going to be a Christmas this year, Virginia,* or some sort of other dumb cliché.

Yours sincerely,

Eyvo Kavagiri, Salem, ma

Dear Emigre, Did you ever eat bread that's come out of the oven still a little pasty at the core? You can still sorta taste the yeast 'cause it hasn't completely gone through its breakdown cycle. But you're running outta time so you crank the heat and, cosmetically, or for all intents and purposes, achieve a nice golden brown loaf, but inside is a baker's premature ejaculation.

After flipping through #57 I could still taste the yeast.

What's with this gratuitous, watered-down, half-baked conceptual design? It's like eating vitamins for dinner. Good for you, but it ain't fun. I didn't want to read it, let alone flip through it.

I remember in the days of old when *Emigre* clunked out some pretty amazingly beautiful magazines. But lately, actually beginning with #56, I've become a little annoyed. Who needed a printed 68-page rag telling us to recycle? Wasn't that a little hypocritical in and of itself? If you're so conscientious about reducing waste, don't produce these gratuitous, waste-producing materials in the first place!

How 'bout some more entertainment? *Pop, whiz, bang.* Thrill us, enchant us, talk some sense into us. But enough with the social consciousness commentary. Yeah, yeah. Obsolete technology. Aren't those two terms one and the same anyway? Yeah, old dead stuff is aesthetically cool to look at but let's move on, shall we?

Bill Bowers

Dear Emigre, I cannot not react to the design choices you made for your latest publication, *Emigre* #57, Lost Formats Preservation Society, and would be grateful to know you have taken some of your precious time to read through my comments.

Although beautifully designed, as most of your publications are, this one reaches a summit in saying so little in so many pages. Do not forget *Emigre* is a beacon in the world of design. The waste of such precious energy in the fabrication process (transformation, design, printing, transport, delivery) to produce a publication of little content sends the wrong message to the design community, both young and experienced. It is not setting an example of a consciously sustainable way of producing goods. And please do not present the artistic statement as a justification for pages of meaningless texts and visuals. We know the difference between an artistic exercise and erratic monologue.

It is very possible to design a catalog – which is actually the prime object of your publication, the second being an extension

towards the realm of ideas – with an artistic slant, without forcing such fallacies upon us.

We still believe in your work, as well as your role in the redefinition of design creative processes. More ideas for less pages, a motto for today's tomorrow.

Emigre reader from Issue #2,
Luc Beauchemin, Montréal, Québec

ps: Pardon my French.

Dear Emigre, Please accept my gratitude for your magazine. The evolution is as interesting as the content.

The article by Jeff Rian in your most recent issue really bothered me. In the midst of a discussion about editors, proofreaders, etc., the following appears: "Those who could do it kept there jobs, those who couldn't had to find work elsewhere." Perhaps it is about place, but I would think that this proofreader would lose "their" job as a result of this one.

Sorry to be so picky, but this one really cheesed me. And the blue made the black difficult to read.

Katherine Lenard, Washington, dc

Dear Emigre, (Whatever. Not that I want to throw my lot in with Pat Gibson. [Really!] I mean, it's not my desire to patronize, it just felt right...)

Emigre #57 has just landed in my lap – what fun! Another guest-designed issue, and high time. Hey, remember that anti-Helvetica screed back a ways? (In association with the release of Motion, if I recall correctly.) How ironic, huh? To see all that Helvetica all over the the place. And the Greeks – goddamn! Mssrs. Angelidakis and Manetas have laid down one solid groove – one brain-buzzing and outright "entertaining" throwdown. It kinda reminds me of the "good old days" longingly referred to by many a Reader Response, like a good Dutch Tu essay (how is Dutch these days? Say "Hi!" to her for me, would you?), or Dan O'Neill, or Ms. Burdick or D. Elliott Earls or DGCinthahaus. May I recap? "A black building wants to live on your screen, a mirror building wants you to live somewhere else and a white building leaves the choice up to you." Long live the white building!

btw, don't ever do one of those issues "without" the Readers Respond. (Like the otherwise great issue #55 – don't do it!) The Readers Respond is the best part. Like all those mopey "Eh, you've really gone down hill lately" letters. Hah – what fun! "I don't get all the boring pictures." Not to mention that "hideous [and baffling!] red box." "Bring back the 'thought-provoking' articles." Remember when they were whining about all that icky text? Like, dudes, if a picture is worth ca. 1000 words, then I think you have a lot of catching up to do.

Hey, do y'all take requests? More Solex! More Cholla!

Thanks,

Steve Norton, Medford, ma

Dear Emigre, As always, puzzling, interesting and infuriating by turns. It did remind me that our old design shop had a joke that went:

Q. How many software packages will it take to complete this project?

A. Just one more.

Bruce Campbell, New York, ny

Dear Emigre, ok, a long time ago I asked to be taken off the mailing list, but somehow I just keep getting these darn things (uh, your magazines). They look "fun," they look colorful, they look "cutting edge" (do people still use that term?), they look quickly produced without much thought, and on and on.

Basically, I was to be taken off of the list because I thought that the magazine had somehow moved past me and my old fogey opinions. But I guess I bought a typeface and then was transmogrified into the list again.

I was designing print stuff on computers long before the Mac and have still somehow managed to make a living on a computer doing the same 'ol same 'ol. In short: I'm way old. But maybe I'm also a bit wise.

Listen.

For Ryan Anderson and his ilk:

Legibility is pretty damn important when you have a mass market of great unwashed heathen out there with the attention span of an ant (mostly thanks to tv) and the intelligence of a chimp (thanks to careless breeding and parenting at millions of trailer parks, apartment complexes and housing additions nationwide). If they can't read it within a few seconds, believe me, they are not going to try to figure it out. There are just too many damn things vying for their attention and your designs are not going to merit any more time or work from them unless a food pellet is dispensed. (idea note to myself: legible print items.)

Of course, if it's a group of designers looking at them, in which case they will probably spend the day deciphering what you tried to say, because that's what designers do: waste a lot of time figuring out stuff that doesn't matter. Believe me, over the years I've employed many and worked for many and done this myself, so I know this. Also, you just plain can't sell that crap to design buyers here in the lovely Midwest. You just can't. Thanks to recent developments in medicine, that generation has not died off yet. (Nor has mine.) Just ask a bunch of our local smug graduates from about four years ago where their portfolios took them and what they are doing now. I can tell ya, it ain't design.

To you *Emigre* guys:

Yes, that schlocky bunch of photos of old computers was a big waste of time, ink and paper. Anyone who thinks that was something worthwhile (other than perhaps a visual history of sorts, however incomplete) is kidding themselves and others. In your defense you state that no tree was killed. Bravo! But sadly, something much better could have been produced on that beautiful paper that might have provoked more than just melancholy memories of the past or wrath from those of us that appreciate more than bad photography.

I agree wholeheartedly that the entire thing should go to the web, but I'm afraid (as probably is your accounting staff) that you might lose something in sales since the world seems to love the physical and not the virtual. Perhaps a good analysis of your sales figures from each venue would help make the decision.

If I'm to still receive this pub, at least stop torturing me with meaningless drivel (What was that load of madness about buildings by Andreas Angelidikas? Does he need medication? Is he on the loose in our fair cities?) and endless meaningless pages of lovingly rendered outlines of old formats and their titles. Surely there is something more substantial to say than this.

If nothing else, get some high school students to write and photograph/illustrate something. At the very least, what they could say would be much more fresh than what I've seen in the last few whining issues.

Oh, and if you print this, send me at least one more issue so I can prove yet again that I've been published. Mom would have been so proud.

Keith J. Hampton

Dear Emigre, I just wanted to let you know I won't be re-upping my sub because of your flagrant paper wasting. Look, I have

Text set in Frank Heine's typeface *Dalliance*

enjoyed your magazine. The discussions about design have been interesting, the design ideas I've gotten are cool, and your social consciousness is admirable. But, look to thyself!

Emigre #57 has pages upon pages of huge text and next to nothing (or nothing at all) in the way of content (unless you want to count knock-knock jokes.) And #57 is atypical of an *Emigre* issue.

I'm sorry, folks. I just can't re-up. To have such a lopsided paper-usage-to-content ratio is as inexcusable as *Wired*'s abysmal advertising-to-content ratio. And you folks just did the issue on recycling used computer equipment. Come on!

This predictable output of the design world really bugs me, whether it's *Emigre*, *Adbusters* or *Wired*: to complain about environmental degradation while printing pages upon pages of stuff that is less interesting than a design student's end-of-term project. I'm not anti-print, just anti-waste. Design is important, but not to the exclusion of content.

What-ever! Despite my critiques about your print mag, I may check in periodically at your website. So we're breaking up, but I hope we can still be friends.

Larry Nocella

Dear Emigre, The Fall 2000 issue of your magazine has just reached New Zealand shops. Forsaking five cups of coffee (that's a whole week without caffeine!) to lay my grubby mitts on it, I'm moved to write and tell you how wonderful it was to read your editorial, The Emigre Legacy on recycling (*Emigre* #56) – I'm a bit like that myself. Should be a PDF on every font disk you sell!

Regards,

Ramsey Margolis, New Zealand

Dear Emigre, I was sitting in the library during my break between classes here at the Center for Creative Studies and I opened your magazine like I usually do between studies. I skimmed over the Last Wave Traveling Collection (*Emigre* #54), and I tried to keep myself away from the content, because I feel that annuals are advertisements of designers, usually those with connections toward that specific magazine. I flipped to the back where the letters to the editor were, and I read over most of them. There were only two that I truly agreed with (the second being Naill Sweeney's quote "The arrogance of human design is to declare space as a human commodity.") Most of the letters were from the advertising industry (those that I see are against the First Things First Manifesto 2000). Only one entry caught my eye; the work of a true artist. This was not a letter but a poem that seemed to communicate better than any of the entries turned into *Emigre*. I strongly recommend that the entry published by Chris Byrne from Aldershot, England be republished in a manner that would highlight the poetry that he had submitted. I can't agree more with his artistic outlook on the advertising world.

Dan Olson, Detroit, mi

Dear Emigre, My name is Amy Wright and I am an interactive designer in Ann Arbor, mi. I have totally admired your magazines since one of my professors turned me on to them in college.

One question though – what's up with your website? I am surprised that your magazine always seems to be pushing type to the edge and highlighting designers with interesting approaches and philosophies.

This is definitely not happening on your site. Kick it up a notch! I would love to see an *Emigre* e-zine! It would be a great resource for designers to read about other designers exploring the crazy medium of the web!

Just thought I would throw in my two cents!

Amy Wright

Dear Emigre, Love your guys' stuff. Especially the magalog, but the site...geez. For a group that produces and promotes great design I'm surprised at the lack thereof.

It is easy to use and quick too, but it doesn't have to be bland at the same time.

For what it is worth...

Brian Morris

Dear Emigre, Recycling is alive and well in Kent Lakes, ny! The Recycling Center is open on Saturdays from 9am to 1pm. It is run by a retired couple who manage the economics and logistics of appropriate and safe waste disposal. There is a yearly membership fee of $50, a fee of $3 for each bag of garbage, and various charges for bulk items such as tires and refrigerators. It is the social center for those who appreciate a lower cost of waste disposal, and are willing to put in the effort to make a difference. There is even a *Garbage Gazette* that publishes articles of community awareness and facts about nature and the earth.

Unwanted items can be constructively recycled at the Unshopping Center, an area where we put things that others can use. There are lamps, toys, tools, equipment, appliances, and historical curios too numerous to mention. Sometimes furniture is simply exchanged in the parking lot, as one person sees another unloading that nice cupboard he's been looking for, and helps the other move it right into his vehicle. And there are hundreds of books organized as a library, fiction alphabetically by author, non-fiction by the Dewey decimal system.

Like yourselves, we can't find any places to recycle computer monitors or hardware. Most of the time we try to find homes for these things at the Unshopping Center or by word of mouth. We also use the Internet and newsgroups to find people that can use the parts. As our electronic discards become more numerous, I think we will see companies that extract the metals and plastics for new uses, but this could be several years away.

In the meantime, I'd like to continue encouraging the readers of *Emigre* to get involved in efforts to make good re-use of their stuff! We recently recycled a used computer by installing it in the home of a senior couple so they could communicate with their children and grandchildren via email, as well as utilize the Internet for research purposes. We also volunteer our time to help move and sort the cans, bottles, plastics and paper that can become quite overwhelming on a Saturday morning. Then of course there are the decisions that can be made in our careers to help alleviate some of the stresses on our planet, as *Emigre* mentions.

If readers are interested in setting up a volunteer-based recycling center in their town, contact info@townofkent.org for specifics and contacts that can help make it happen. It's a great way to make better use of the things we throw out, and you get to know the people in your community who believe in doing the right thing.

Christopher Bird, Kent Lakes, ny

Vent, Respond, Comment, Criticize...

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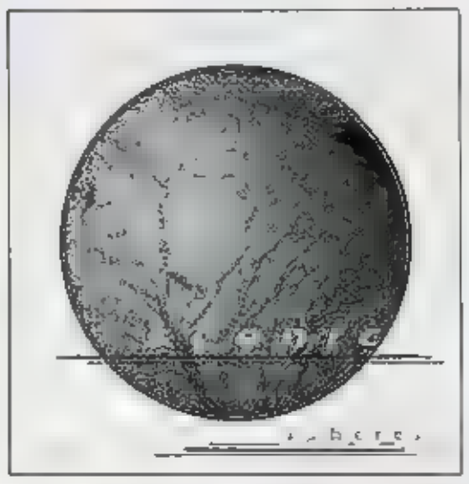







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SPHERES

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The group have expanded their sound pa ette with new nstruments and effects, and in so do ng have pushed themselves into the exploration of ambient, space-rock territories. While in certain aspects the music on *Spheres* recalls some of the pioneering groups of the genre (such as Hawkwind and Pink Floyd), Scenic puts a contemporary spin on the aesthetic and ends up creating someth ng timeless. Scenic's music stands outside of current trends in the mass marketing of sound — an antidote, if you will, to the noise that permeates our twenty-first century culture

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L cher's photographs and design work for his band Scenic were shown in *Emigre* #56 A engthy interview was featured in *Emigre* #16, for which he also designed and printed the cover. Samples from the *Spheres* CD n MP3 format can be downloaded for free from www emigre com

$8.00



CHEW ON IT: NEW GENRE HYBRID LANGUAGE

Edited by Jon Jicha and Deborah Littlejohn.
Designed by D. Littlejohn.

This book is the result of documentation, writing, and representation of elements within an exhibition bearing the same title at Western Carolina University in February 1999. The exhibition featured digital audio and video works by artists/designers Marion Delhees, Elliott Peter Earls, P. Scott Makela, Laurie Haycock-Makela, and Piotr Szhalski. These artists were invited because of their inherent interest in developing new connections between language, content, and culture. The publication extends this examination of language and the connections between traditional ranges of media information, and our associations with these new technological forms. Essay by Jon Jicha and Deborah Littlejohn. Interview with Piotr Szhalski. 32 pages, 8.25 x 10.75 inches, over 100 illustrations, 36 in color, softcover

$15.00



CUCAMONGA

By Rudy VanderLans. Published by Emigre.

Cucamonga, VanderLans's second book of photographs in a series that began with *Palm Desert*, is a tribute to Don Van Vliet, the founder and leader of the cult outfit, Captain Beefheart and The Magic Band. VanderLans retraces their trail photographing the places and neighborhoods frequented by the Magic Band in the late 60's and early 70's. What emerges is a bittersweet picture of Southern California that blends a sense of nostalgia with the cold reality of passing time and urban development. The photographs show the suburban Southern California landscape as it is today — a land of lush vegetation, concrete, deserts and subdivisions, all under the same vast blue sky. The book includes a bonus CD containing three musical tributes to Don Van Vliet created specifically for this publication by original Magic Band members Bill Harkleroad (Zoot Horn Rollo), John French (Drumbo) and Gary Lucas. Playing time 17 minutes.
96 pages, 5.5 x 8.5 inches, 36 full color photographs, cloth cover with blind emboss, sewn and case bound, with a CD attached in the back

$24.95



THE CULTURE OF AESTHETIC POVERTY

Edited and designed by Kevin Grady.
Published by Titanium.

The Culture of Aesthetic Poverty is a collection of essays, poetry, and photographs exploring design and social responsibility. The book features contributions from architects Brenda Case Scheer and David Scheer, RES Med a creative director Colin Metcalf, Interior Design Hall of Famer Arnold Friedmann, psychotherapist F. Patrick Grady, and renowned comic artist R. Crumb. The book decries the lack of value placed on aesthetics in American society. "If aesthetics have any innate value," writes Metcalf, "it is as marketing tool. Designers are not to explore the leading edge of their professions. They are service dolts who are to fulfill a market agenda by simply providing the expected and facilitating sales projections."
64 pages, 5 x 7 inches, softcover

$12.00

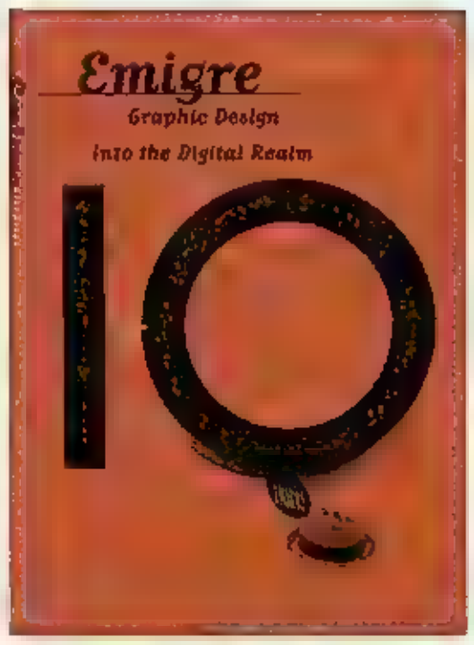


EMIGRE (EXHIBITION CATALOG)

Edited and designed by Emigre.
Published by Drukkerij Rosbeek bv.

In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution which has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv.
For those who found the theory published in *Emigre* magazine a bit overwhelming at times, or for those who simply didn't have the time to read it all, this catalog offers a "sound bite" version of design discourse of the past 10 years featuring quotes from issues 2–50.
The catalog, which was designed and compiled by Emigre, also features essays by Rick Poynor and Lorraine Wild, a section of quotes from back issues, as well as samples of *Emigre*'s layouts and typefaces.
72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound

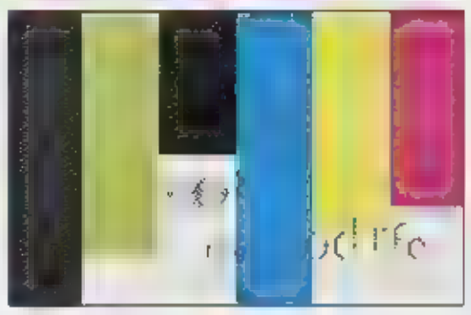
$10.00



EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

Edited and designed by Emigre.
Published by Van Nostrand Reinhold.

In 1984 *Emigre* magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different *Emigre* broke rules, opened eyes and earned its creators, Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design.
96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko.
Essay by Mr. Keedy.
Regular Edition: ***$24.95*** *(2 item shipping rate)*
Deluxe Edition: ***$50.00*** *(4 item shipping rate)*
The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth covered slipcase. Deluxe edition also includes ***THE EMIGRE MUSIC SAMPLER NO.3 CD***



THE GOOD LIFE [BLISS IN THE HILLS]

A Thirst production.

Written and designed by Rick Valicenti for the Friends of Gilbert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage and two years of working at home with family, friends, and the occasional glitch in the software." The book is "starring his family and friends in the hood."
24 Pages, 18 x 11.875 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators.

$30.00

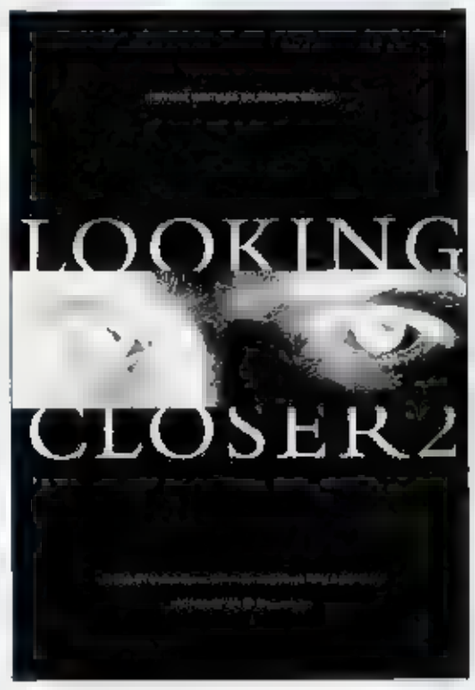


LESSONS IN URBAN EDUCATION. AN OUTDOOR PROJECT FROM SWALLOW PRESS (X2)

Published by Swallow Press (x2).

This is the original project that formed the basis for the visual essay created by Swallow Press (x2) for *Emigre* #53. Using the streets and sidewalks of Portland as their stage, artist team Swallow Press (x2) strives to challenge traditional notions of art ownership and authorship in the public sphere. *Lessons in Urban Education*, presented during the fall of 1999, was a city-wide campaign consisting of posters containing non-linear images and text meant to inject art into the everyday. 2000 posters were stapled to telephone poles and wild-posted throughout the Portland Metropolitan area encouraging viewers to play an active role in interpreting, decoding and understanding the six-part "story" they present. A limited number of posters remains and are available for purchase.
Poster, 23.5 x 36 inches, offset printed on matte coated stock in full color on both sides, presented folded in custom designed envelope.

$12.00



LOOKING CLOSER 2- CRITICAL WRITINGS ON GRAPHIC DESIGN

Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland. Published by Allworth Press.
Co-published with the AIGA.

Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestoes, reviews, editorials, and reportage by among others, Robin Kinross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Véronique Vienne, Zuzana Licko, Rick Poynor, J. Abbott Miller, Jon Wozencroft, Ellen Shapiro and Andrew Blauvelt.
272 Pages, 6.75 x 10 inches, softcover

$18.95



NEW MEDIA. NEW NARRATIVES?

American Center for Design Journal.
Edited by Louise Sandhaus.
Designed by Sophie Dobrigkeit.

An examination of how we compose and experience narratives in the light and shadow of new technology Articles by Anne Burdick, Andrew B auvelt, Steve Dietz, Marc T nk er, and John Thackara
Des gn direction by Anne Burdick, Sophie Dobr gkeit, and Louise Sandhaus
66 pages, 9 x 12 inches, softcover, spiral bound
$30.00



PALM DESERT

By Rudy VanderLans. Published by Emigre.

The first book of photographs by *Emigre* magazine creator Rudy VanderLans It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern Ca ifornia Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composit on "Palm Desert," and echoes his creative approach of b ending classical, historical, vernacular and environmental themes The result is a mix of fan's tribute, documentary photography, impressionism, and exper mental music review With essays by Brian Schorn and Kenneth FitzGerald. The book a so inc udes a bonus music CD containing the original track "Palm Desert" by Van Dyke Parks, as wel as three adaptations by Emigre Music recording artists itchy Pet, Honey Barbara, and Elliott Peter Earls. P aying time 21 minutes. 96 pages, 5.5 x 8 5 inches, 75 full color and duotone photographs, c oth cover with blind emboss, case bound, with a CD attached n the back
$24.95

PAUL RAND: AMERICAN MODERNIST

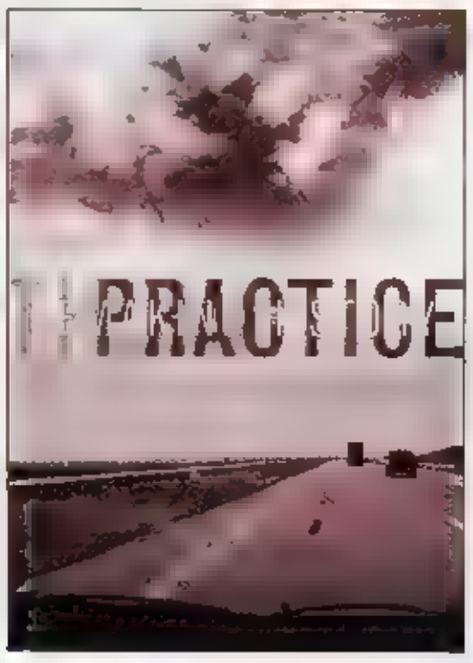
By Jessica Helfand.
Published by William Drenttel New York.

This book contains two long critical essays on Pau Rand arguab y the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role in creating the new visua language which revolutionized American design as both an art and a business Helfand offers fresh insights into Rand's passionate interests n the European avant-garde, his semina influence on American design education, and the enduring relevance of his work for American corporations, most notably for BM This is the first book on Rand since his death in 1996, and brings to ight fascinating contradictions that make h.s legacy a. the more distinctive Des.gned by W lliam Drenttel and Jeffrey Tyson. Set in F.losofia
86 Pages, 4.5 x 7 inches, paperback in dust jacket
$12.00

REMAKING HISTORY

American Center for Design Journal.
Designed and edited by Andrew Blauvelt.

This issue of the ACD ,ournal contains essays and presentations from the conference, *Remaking History The Convergence of Graphic Design, History, Theory, and Criticism for Creative Practice*, held in Chicago in 1997. It also contains a few new projects that were not part of the original conference but which are germane to its theme
Essays by Putch Tu, Anne Bush, J. Abbott Miller and Ellen upton M chael Rock and Susan Sellers, Ell ott Peter Earls, Michael Horsham, Sheila Levant de Bretteville, Jop van Bennekom, and Paul Ell man
64 pages, 9 x 12 inches, softcover, perfect bound
$20.00

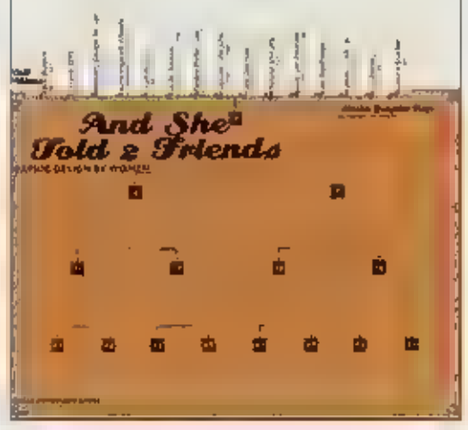




RUST BELT

Composed and Recorded by Orangeflux: Kristina Meyer and Matt Fey.

Rust Belt is graphic music; an expression of lyrics harmonies and rhythms composed with type. Each of the fourteen tracks found on *Rust Belt* use typefaces created by Orangeflux to complement and communicate lyrical content Instruments ranged from the classical (ink pen etterpress, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer) Guest artists include, Steve Gar epy, Patrick Dorey, Sam Meyer and Allen Parme ee. Limited signed and numbered edition. Only 468 copies pressed
The 24 page, visua recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve. Also included s a 12x36 nch, 2-sided, 2-color poster
$30.00



AND SHE TOLD 2 FRIENDS

Edited & designed by Kali Nikitas.

This catalog documents an exhibit held at Woman Made Ga lery in Chicago, I linois, n June 1996 *And She Told 2 Friends* celebrates the female network that exists within the g obal des gn community and seeks to acknowledge the link between contr butions made by women and the support and adm rat on that ex sts among them By inviting two women to submit work and asking each one to do the same, and so on, th s exhib t curated itself Each designer chose their own subm ssion, and prov ded the text accompanying their work together w th their reasons for inviting their two 'friends." Includes work by Barbara Glauber, Rebeca Méndez, Denise Gonzales Crisp, Ellen Lupton, Robynne Raye, Lorraine Wild and others
44 Pages, 9.25 x 13 inches, softcover, perfect bound
$9.95



SOUL DESIGN

Works by 18 Graphic Designers.
Curated and produced by Kali Nikitas.

This exhibition and catalog gave designers, who are often restricted by client ob igat on, creative freedom and the opportunity to use the r skills to commun cate something rooted in their own h story E ghteen graphic des gners were inv ted to submit one project-specific piece ce ebrat ng someone who has had a profound and mean ngful effect on their life Includes work by A len Hori, Gail Swanlund, Jan Jancourt, Mike Kippenhan, Sara Cambridge and others, as well as essays by Arthur Redman and Rob Dewey
40 pages, 11 x 17 inches, paperback
$15.00



SUPERSONIC TRANSPORT

A Survey of Independent Pop Culture Magazines.
Published by Charles H. Scott Gallery.

This pub icat on accompanied the exh bition *Supersonic Transport* held at the Char es H. Scott Gal ery in Vancouver, Br.tish Columbia
As a survey of des gn and editorial strategies of independent pop culture magazines from cities as diverse as New York, Tokyo, Stockholm and Amsterdam, *Supersonic Transport* explores a recently emerged publishing region between the marginalized world of zines and that of mass-marketed magazines These hybrid publications fa l under a broad canopy of cultural content such as art, music, fashion, design and youth culture The exhibit on's pseudo-archival structure marked out subtle trends and differences found within a w de range of local var ants which mediate a series of attitudes w thin the cultural log c of late Capitalism, infusing nternational debates with reg ona styles and dia ects
Essays by Patrick Andersson, Jeff R an, Derek Root, and Douglas Coupland. Interviews with the editors of *Barfout*, *Composite*, and *Out of Photographers*
56 pages, 6.5 x 8 5 nches, softcover, perfect bound
$15.00







UNCANNY: THE ART & DESIGN OF SHAWN WOLFE

Published by Houston

Best known as the man behind Beatkit, the ub quitous "brand without a product," Wo fe was deconstructing consumerism and brand fetishism since before he knew that's what he was doing. From days spent orking in retail and cranking out handmade fanzines our of duty in the trenches of the appare ry to his current position as one of Seattle s ator ous *fin de siecle* artists, Wolfe has branded rk with the style and wit of a man who spent the e 20th Century at cultural ground zero — the po nt of sa e

Uncanny showcases the brief history of the so-called 'advertisement for its own future uselessness," from ts nception in 1984 to its final campa gn for se,f-annihilation

176 Pages, 7 x 10 inches, full color, softcover w th flaps, perfect bound. First 100 books sold are hand signed by Shawn Wolfe

$24.95

AUDIOAFTERBIRTH

Commbine

' Wow! Where did th s disc come from? This doesn't sound like starter stuff; destabilizing the grid, jerking the digital clock, Mr. Makela knows how to control the machine by softening those quantized tracks "

Industrial Strength Magazine

"AudioAfterBirth is a winning blend of industrial hip-hop, funky bass, and memorable tunes. Imag ne an otherworldly mix of Nine Inch Nails, Bootsy, and Cole Porter. In-your-face techno ogy and r&b rarely sound this good together " *City Paper, Baltimore*

'Compl cated pu sating rhythms for the ndustrial head who wants to p ay with something hard, raw and exciting, like vibrating industrial fluxed e ectro-vocals With a slow, digging bump and grind, this d shes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous musicians chop up and serve you your ears ike the best of them "

Industrial Nation

'AudioAfterB rth succeeds best at its basest evel — this album rocks These songs are terrifying examp es of what can happen when you allow a pair of naughty punkers with a P Funk sensibility complete access to digital sampling equipment " ***Rockpool***

'Like a more h p-hop version of Captain Beefheart."

Option

"Imagine if Trent Reznor lived in Minneapolis instead of Cleveland, was less angry, more obscure, and 4AD put out his record. Got it? Meet P. Scott Makela and AudioAfterB rth's debut, Commbine." *Trip Magazine*

CASSETTE $5.00

BASEHEAD

Play With Toys

"Michael vey's fragile melodies and quavering vocals create a quiet sadness that's never been heard in rap before; the result is one of the bleakest expressions of African-American angst since Sly and the Family Stone's 'There's a R ot Goin On '" ***Details***

"*Play With Toys* sounds like t was recorded with only a fistful of dollars and a 40-ounce, rendering sad the sonic grandeur of many high-budget blowhards." ***Spin***

'Every once in a great wh le, a recording comes out of thin air, without the fanfare of hype, and simply blows our socks off Truly the find of the year, Basehead inhabits a shadowy, damp alcove you'll want to curl up in again and aga n." *CMJ*

"Most arrest ng album of '91." ***Pulse***

"This is hip-hop w ping the rules of identity off the chalkboard and load ng up a new program. For me, that's the best that pop music can offer."

The Village Voice

"*Play With Toys* is a concept album that t es rock funk, blues and honky-tonk to rap, present ng a cut-and-paste style that should make many c tizens of the now formu a-oriented hip-hop nation blush "

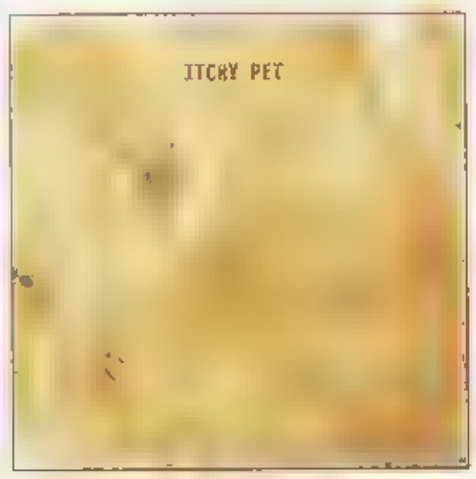
Rolling Stone

CASSETTE $5.00











"Maybury's stygian nood ings offer a spry tw st on the ambient dance pioneered by Warp stalwarts Boards of Canada. Repeated l stens expose deeper ambit ons, however "

The Irish Times

"The abstract on of the packaging s no superficial distraction, mind you - Maybury s experiments with form are applied with as much care to the core of the mus c as they are to ts container Hard Sleeper' anchors most of ts more difficult wow and flutter to a solid cycl cal set of rhythms. When it's at its best as an 88' or the de iciously subdued 'Trash ' this approach is extremely effective, by turns hypnotic and desperately unsettling "

Hot Press

BINARY RACE

Fits and Starts

"Binary Race's Tom Ware produces a delightful change of electronic musical direction that melds the best features of Kraftwerk, 808 State and Einsturzende Neubauten w th a musical sense of levity that keeps the entire project light You can imagine a l of the comparisons individually, but please scope these concurrently. An individual achievement that deserves attention from electron c music freaks and anyone who enjoys innovation." *Rockpool*

"This is a fine a bum, being at once innovative yet access ble, much ike Art of Noise " *Alternative Press*

"By way of descript on, magine a more accessible Negative and with the production sk lls of Trevor Horn n other words it's very danceable, tricky, smart and superbly recorded A l tracks are recommended, but you may want to start with 'Ready', 'Say' and the Yoko Ono meets the Art Of Noise terror of 'No Can Do ' *Hard Report*

CD $10.00 CASSETTE $5.00

RAY CARMEN

Nothing Personal

'This is a refreshing taste of glimmering pop gems, seamlessly crafted, performed by an artist who obviously loves the pop form." *Gajoob*

"A most welcome surprise. It's kind of nice and a welcome change of pace to see and hear somebody out there keeping power pop alive and well." ***Loafing the Donkey***

"Charm ng poppy songs which are quite clever with delightful bridges, hooks and riffs. Actually, this is quite brilliant, and a great break." *ND Magazine*

CD $10.00 CASSETTE $5.00

DREAMING OUT LOUD

Various Artists

The third in a cont nuing series of music samplers released by Emigre Music. *Dreaming Out Loud* features previously unreleased tracks by Cindytalk (Featuring Gordon Sharp of This Mortal Coil fame), Honey Barbara, The Grassy Knoll (now signed to Verve Records), Supercollider and New York's Ut. CD includes 24-page booklet by Amy Gerstler and Gail Swanlund chronicling the nocturnal wanderings of a sleepwalker

CD $9.95

DREAMING OUT LOUDER

Itchy Pet

From the same musical brain that sprouted Every Good Boy comes something quite different *Itchy Pet*, produced, written, performed, arranged and recorded by multi-instrumentalist Erik Deerly, is a digital sampling extravaganza infused with a heavy dose of drum 'n' bass. Intricately composed and assembled in Deerly's home studio on a Macintosh computer CD in custom-made box with 16 page full color booklet plus surprise. Designed by Rudy VanderLans. Only 500 boxed sets made

CD $15.00

DREAMING OUT LOUDEST

Hard Sleeper by Peter Maybury

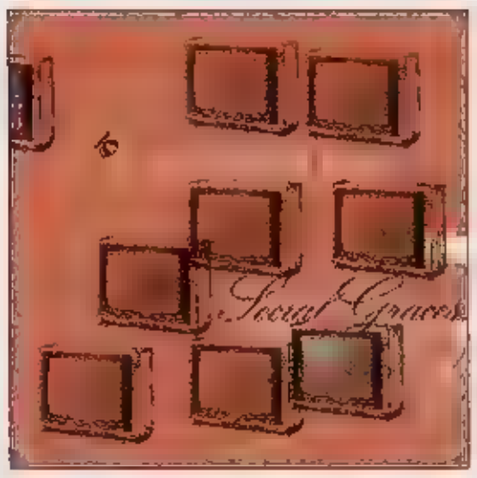
Hard Sleeper is the concluding part n the *Dreaming Trilogy*. Conceived and produced by Peter Maybury, this release comprises a 13 track CD and a 72 page book Described by Maybury as "the detritus of pop," tentative shapes and melodies are pieced together through fragments of dislocated sounds. Drums, piano, analog synthesizers and guitars create an aural backdrop to the pages of the book, allowing music and mages to travel a parallel journey through dreamy landscapes drifting in and out of focus — as if memo ries or thoughts that come to you while traveling, passing from waking to sleeping and other states of semi-consciousness

72 pages, 5.125 x 5.125 inches, paperback in full color dustjacket, perfect bound, with CD slipped in back

First 500 cop.es presented in custom-made box

A sample track from the *Hard Sleeper* CD in MP3 format can be downloaded for free from www emigre com

CD $12.00









EVERY GOOD BOY

Social Graces

"This is a very quiet album for all its many instruments, there's a well thought out atmosphere that is calm and intelligent." ***The Splatter Effect***

"Unlike too many musicians with a point to make, Every Good Boy puts as much, maybe more, faith in their music as in their lyrics, and that makes a big difference. You have to admire a band nobody's heard of that writes a no-sell-out song; you end up liking them when you discover that you're singing along." ***Option***

"Every Good Boy deliver a packet of seemingly simple music that emotes complex moods. In a way, you could draw comparisons all day with Every Good Boy but the end result would look like a who's who list of progressive/avant music. It's probably best to simply say this is a one-of-a-kind disc for the musically adventurous *Social Graces* isn't afraid to venture where others stray. Dig the new breed." ***Illinois Entertainer***

"Every Good Boy takes pop music, slows it down to the pace of the Twin Peaks soundtrack, and adds enough twists to each song to give this CD an almost eerie feeling, almost as if Rod Serling had engineered this CD." ***Alternative Press***

CD $10.00 CASSETTE $5.00

EVERY GOOD BOY

Baling Wire & Bubblegum

"Every Good Boy are anomalous to every decade in recent memory, but the band's frighteningly well-developed sense of style and panache with arrangements have a fearless ambition, reconciling the late-70s schism between punk/indie raw emotion and grander, more 'commercial' productions." ***CMJ***

"Where many a Manchester band has failed, Every Good Boy has derived a perfect archival sense of what the 70s psychedelic sound was all about *Baling Wire & Bubblegum* speaks to this 70s dementia without being the least bit nostalgic." ***Alternative Press***

CD $10.00 CASSETTE $5.00

HONEY BARBARA

FeedLotLoopHole

"I used to think the best thing to come out of San Antonio aside from Flaco Jimenez and the Butthole Surfers was Interstate 35 North, which is a straight shot at Austin and the promised land. But hey, here comes this really odd band called Honey Barbara." ***Puncture***

"If you want to expand yer borders, this is the place to start." ***Loafing the Donkey***

"Honey Barbara are two, Texan guitarist/bassist/keyboardists who like to swap instruments, stand in front of drum machines and spin an updated, many-layered form of southwestern cactus music. It would be nice if there was a place in rock'n'roll future for southwestern eccentrics." ***The Splatter Effect***

"Whatever they sound like, I'll be damned if I can come up with even one comparison! Honey Barbara sound like, well, Honey Barbara. Now that's saying something." ***Baby Sue Music Review***

"You just might love Honey Barbara if you want some really quirky stuff to sink your brain into The honey of *FeedLotLoopHole* isn't sweet But it's sure pretty tasty." ***B-Side***

CASSETTE $5.00 (New CD Out This fall!)

STEPHEN SHEEHAN

Innocence at Will

"There's a decidedly European twist to Sheehan's stylings as he admits to the following influences: the Cure, Joy Division, Eno and Blue Nile, as well as 4AD artists like Dead Can Dance." ***Alternative Press***

"I find this album brilliant," ***Manifesto***

"It's about time his innovative work is available in the U.S." ***The Hard Report***

CD $10.00











SUPERCOLLIDER

Supercollider

"This unit achieves a hypnotic mixture of aggression and restraint, the sparse and the lush that recalls minimalist composers at their most vital." ***Rockpool***

"Supercollider's debut is a coolly studied practice of sophistication and orchestral self-containment." ***CMJ***

"Because of their grunge-like name and their utter dissimilarity to that type of sound, *Supercollider* is a refreshing foray into a more cerebral type of Nirvana Perhaps an acquired taste, but the quirkiness ultimately rewards." ***Throttle***

"There are no catchy choruses on this tape, and no crashing crescendos, either. Oh so calmly, I turn on the boombox and let out a quiet whoop of enjoyment." ***File 13***

CASSETTE $5.00

SUPERCOLLIDER

Dual

"Starkly beautiful guitar 'n' drum clang over which world-weary vocals a la John Cale lie down nicely .. all of which add up to one of the sweeter discs to cross this desk recently." ***Pulse***

"Musically and lyrically, it's sparse and often discordant, always minimalist, and never boring *Dual* is a shifting string of moods, all somewhat peaceful and subtly different Quite an experience." ***INK***

"Supercollider do indeed forge a new musical nomenclature, but in the name of innovation *Dual* is a shard of porcelain removed from Sonic Youth's *Bad Moon Rising*, yet it creates a hypnotic mood throughout the album much like Galaxy 500's *On Fire*." ***Alternative Press***

"They sound to me like a band made up of Philip Glass, Steve Reich and the singer from the Blue Nile with Thurston Moore from Sonic Youth producing and adding an occasional overdub This is pop music, but it really stretches the boundaries a bit." ***Heckler***

"The duo's minor-key monochromatic throbs and strums are laid out like a single curve plotted on a graph, admirable in its cleanliness and scientific in its fluctuations. Its absolute, unrelenting insistence on sterility and its scientific use of synthesized minimalism creates sculptured, concrete tones, the vocals imparting a sense of existential melancholy, setting it apart from the kitschiness of modern ambient grooves, as well as its new-wavey predecessors." ***CMJ***

"This is mood music, pure and not so simple." ***Grey City Journal***

"To my own taste, it's one of the best records of the past year, but it may be a bit hard to digest for the faint of heart or everyday rock'n'roller Some may find Supercollider a fitting substitute for Joy Division, but, frankly, I find them quite worthy in their own right." ***The Splatter Effect***

CD $10.00 CASSETTE $5.00

THROWING APPLES AT THE SUN

The Apollo Program

Integrated composition of sound, images, poetry and QuickTime movies. Includes 11 fonts. Designed and produced by Elliott Peter Earls at The Apollo Program ***CD $20.00*** (Macintosh format only) Be sure to ask for a free copy of *Throwing Apples at the Sun* with any order of $300 or more

THE CODEX SERIES

Narrative exploration beyond the book.

Somewhere between a compilation CD and a digital fanzine, *The Codex Series* is a laboratory that explores the digital medium through narrative, design and the interactive

ISSUE NO. 1 features the work of Josh Ulm, Tree Axis, Orangeflux and Volumeone. "Flashcards" explaining each project's intention and a mini poster are included with each issue

CD (MACINTOSH FORMAT ONLY) $12.00

ISSUE NO. 2 features Francis Chan, Joshua Davis, Philip Dwyer, Spencer Higgins, Lee Misenheimer, Matthew Richmond, Eric Rodenbeck, Andy Slopsema, and Tomoko Takeue

CD (MACINTOSH AND PC FORMATS) $20.00

THE EMIGRE FONTS LIBRARY

FONT DESIGNERS

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[illegible]

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Narrow

Narrow Italic

Narrow Bold

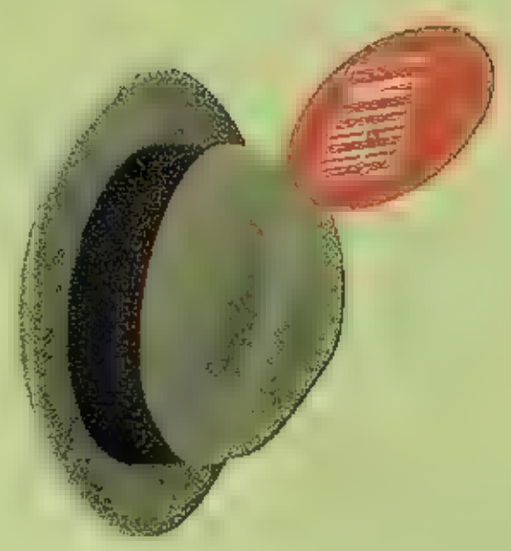
Narrow Bold Italic

Wide

Wide Italic

Wide Bold

Wide Bold Italic

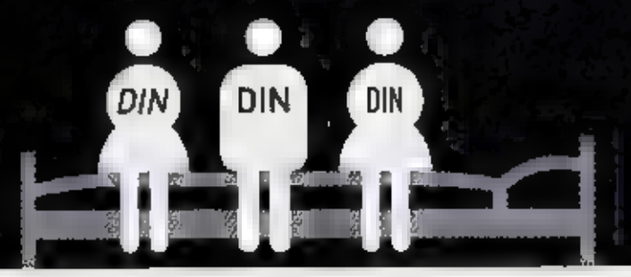


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Ménage à trois



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Charles Bukowski (1920-1994) remained the ultimate Outsider throughout his career. These letters reveal that his street-smart persona was a mask beneath which was a man better read and more cultured than most ever knew. Sheri Martinelli (1918-1996) was, among other things, a protégé of Anaïs Nin, Ezra Pound's mistress and muse, a friend of Charlie Parker, an accomplished painter and a woman of striking intelligence. These letters reveal a side of each unknown to us all until now.

EDWARD SANDERS

AMERICA: A History in Verse Volume 2, 1940-1961

395 pages
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In 1999 Black Sparrow published Ed Sanders' *America: A History in Verse, Volume 1, 1900-1939*. This second volume continues the series covering the years 1940-1961. In describing these dates in history, Sanders has developed a remarkable mode of "compacted history." Angry, wistful, defiant and extremely funny, these reinventions of historical and biographical worlds offer a highly original mix of chronicle, anecdote, document, reportage, paean and polemic.

THEODORE DREISER

NEWSPAPER DAYS (An Autobiography)

EDITED BY T.D. NOSTWICH

750 pages
Paper: $18.00 • Hardcover: $30.00

In 1998 Black Sparrow published *Dawn*, the first volume of Theodore Dreiser's brutally candid autobiography (1871-1892). We now follow with the second and concluding volume called *Newspaper Days* covering the period 1892-1899, just before Dreiser began writing the first great American realist novel, *Sister Carrie*. Critics immediately recognized *Newspaper Days* as an American classic and today it offers a compelling view of the phenomenal growth of America during this period and an Insider's account of rough-and-tumble turn-of-the-century journalism.

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Communication of information (design) is always directed to specific audiences or recipients, to whom its look, feel or sound (its design) appeals. (Graphic) design expresses the ideas and styles embedded in the visual language of individual designers. A particular style, a personal voice or vision of the designer reflects his or her cultural background. It expresses partly a commonly shared language of communication within that culture. In the ever changing twilight zone between functionality and expression - the experimental area of art (thought/question) and design (craft/solution) - true values of design are hidden. The outcome unveils unexpected and different approaches at different times and ages. With a personal approach to design and communication problems, the designer might very well be able to change the supposed values of design itself. Design is rather an extrovert, than an introvert expression.

THE PUBLIC INTEREST IN DESIGN AND TYPOGRAPHY INCREASED RAPIDLY AFTER THE INTRODUCTION OF, AND ACCESSIBILITY TO, DIGITAL TECHNOLOGY AND DTP. DESIGN BECAME PART OF LIFESTYLE, LIKE FASHION AND MUSIC. THE OFTEN SO-CALLED "STAR DESIGNERS" (LIKE BRODY AND CARSON) ARE AT THE RIGHT MOMENT AT THE RIGHT TIME. THEY REPRESENT AND EXPRESS THEIR CURRENT CULTURE, ONLY BECAUSE THEY HAVE, AND ARE ABLE TO HAVE, THAT MOMENTARY POSITION – NOT NECESSARILY BECAUSE THEY ARE BETTER THAN ANY OTHER DESIGNER.

DESIGNERS
HAVE BECOME
TOO OBSESSED
WITH
INNOVATION

THE WORLD IS
CURRENTLY SUFFERING
FROM
INNOVATION
FATIGUE

TIME
FOR DESIGNERS
A NEED TO BECOME
OF AN ELEMENT

A DIALOGUE
BETWEEN
STANDARDIZATION
AND
INNOVATION.

TOO OFTEN,
IN THE RUSH TO INNOVATE,
THE LESS GLAMOROUS
BUT EQUALLY IMPORTANT
PART OF CREATING CLEAR STANDARDS THAT
ALLOW NEW USERS THE POSSIBILITY OF
ORIENTATION IS FORGOTTEN.

IN THE FUTUR
ONLY
BLOCKBUSTER
AND
MICROCHANNE
AIMING A
A NICHE AUDIEN
WILL
SURVIVE
ALL MID RANG
AUDIENC
GRABBER
WILL
DISAPPEAR

TOWARDS AN INTERMEDIAL PHILOSOPHY

ON **ETHICS:**
If the media are our milieu,
we first and foremost
are 'right' in the middle.

ON **AESTHETICS:**
Hypocritical entertainment
deposits an inter.

ON **REALITY:**
Being online in real time we are simul-
taneously in a local and global state of
being: 'we' are now-here and no-where,
actual and virtual.

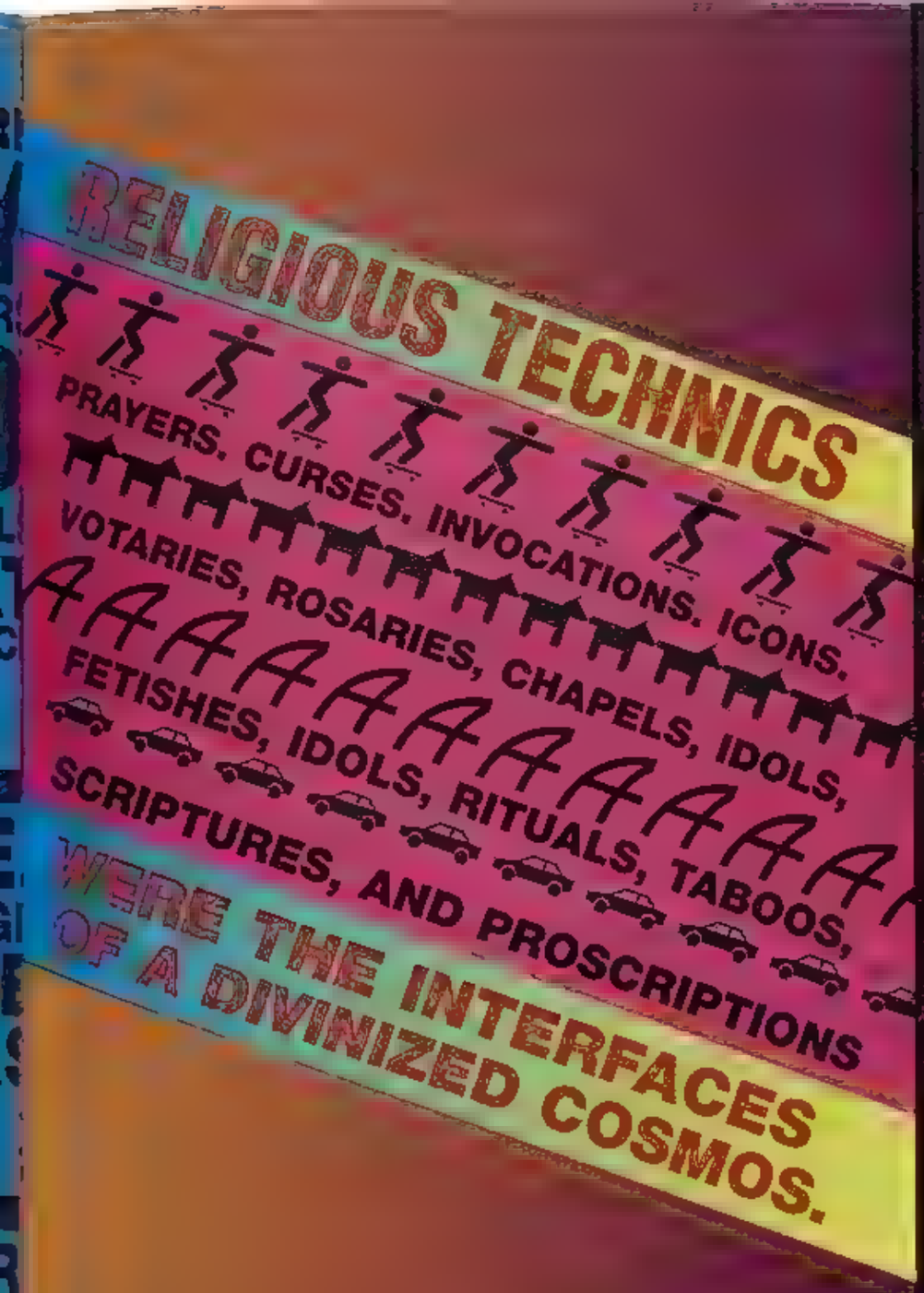
ON **PRAGMATICS:**
Being human = entertainment =
information + performance
as transformation

ON **CRITIQUE:**
Being in between makes
theory hypocritical.

ON **ONTOLOGY:**
Dasein is Design.

ON **EPISTEMOLOGY:**
Medi@crity implies we no longer own
©oncepts: by performing information
'we' design old concepts and design
new ones at the same time.

ON **MICROPOLITICS AS**
MENTAL ECOLOGY:
Designature!







There is no longer the distinction between design and new economy.

BUT

ONE BETWEEN FACTS AND DATA

FACTS are artful fabricated accounts of events.

DATA are given properties (modi operandi), canonized ways of looking at reality in a "programmed" way

COMPUTERS ARE BEING USED TO PRODUCE BOTH FACTS AND DATA.

EXPRESSIVELY

this means that design and new economy are subjected to the same drill of speaking:

CALCULATION

(algorithms)

GREAT DESIGN **CAN ONLY** temporarily shake the canonic structures **OF ECONOMIC THINKING** **(new or old)** before it is part of it.

OR

it will be an adjusted differential equation, locked in the mausoleum of useless mathematics.

WITH A NEW ECONOMY THE IDENTITY OF FACTS AND DATA ARE AT STAKE.

We live under the condition of digital make-belief.

IN A DIGITAL AGE WE MAKE MORE THAN WE BELIEVE IN

IN THE DIGITAL AGE WE TREAT LIES (DATA) AS FACTS.

In the new economy you can make a lot of money with both

lies (data)

and alternative ways of looking at reality

(facts).

INTERFACE

INTERFACE

INTER
CEPT

INTER
SEX

INTERFACE

INTERFACE

IN YOUR
FACE

INTER
FUSE

DRINKS

DRUGS

AND

TOBACCO

ART

CUSTOMIZED INTERFACES

A POSSIBLE DESIGN FOR THE 4TH WORLD:

After all post-brody, carsonite, emigre... revolutions, we are faced with the lack of orientation, as if everybody is posing the same question. What is the Next Big Thing? But, perhaps, we don't need "another hero."

During the past decade a whole new catalogue of possibilities was created. It contains many elements for the possible design languages of the future. They are here to be used and radicalized. What are those elements?

TYPOGRAPHIC ECLECTICISM

VERNACULAR DESIGN

SECOND-HAND BEAUTY

DECONSTRUCTION

CULT OF THE UGLY



LET THE DESIGNERS COME UP WITH THEIR QUESTIONS FOR CONTENT

DIGITAL SYSTEMS
DEMAND
AN AESTHETIC OF
UNFINISH.
DESIGN MOVES FROM
THE REALM OF
VISUAL PROBLEM
SOLVING TO THE FLUID
FIELDS OF
EXPERIENCE
CREATION,
OFTEN UNBOUNDED
BY EITHER
TIME OR FORM.

If

A stands for product

B for communication

C for experience

COMMUNICATION WILL BECOME REDUNDANT

IN AMERICA, TELEVISION HAS OPERATED AS A KIND OF RELIGION – TELLING PEOPLE HOW TO BEHAVE, HOW TO LIVE. IT HAS DISTANCED US FROM OUR TRUE FEELINGS, OUR BELIEFS, OUR PASSIONS.

NEW CULTURE

WILL BE BORN FROM

NEW TELEVISION

IT'S THE END OF TV AS WE KNOW

TELEVISION WILL LOSE ITS DOMINANT POSITION AS A CULTURAL LEADER

TO COMMUNITY BASED NETWORKS WHERE PEOPLE EXCHANGE AND SHARE THEIR IDEAS ABOUT CULTURE

I AM INTERESTED IN OBJECTS THAT ARE NOT USED UP BY USE

CHOOSE YOUR FUTURE



DESIGN YOURSELF

IN THE INTERACTIVE WORLD



IS THE NEW MEANING OF MAKE A DESIGN

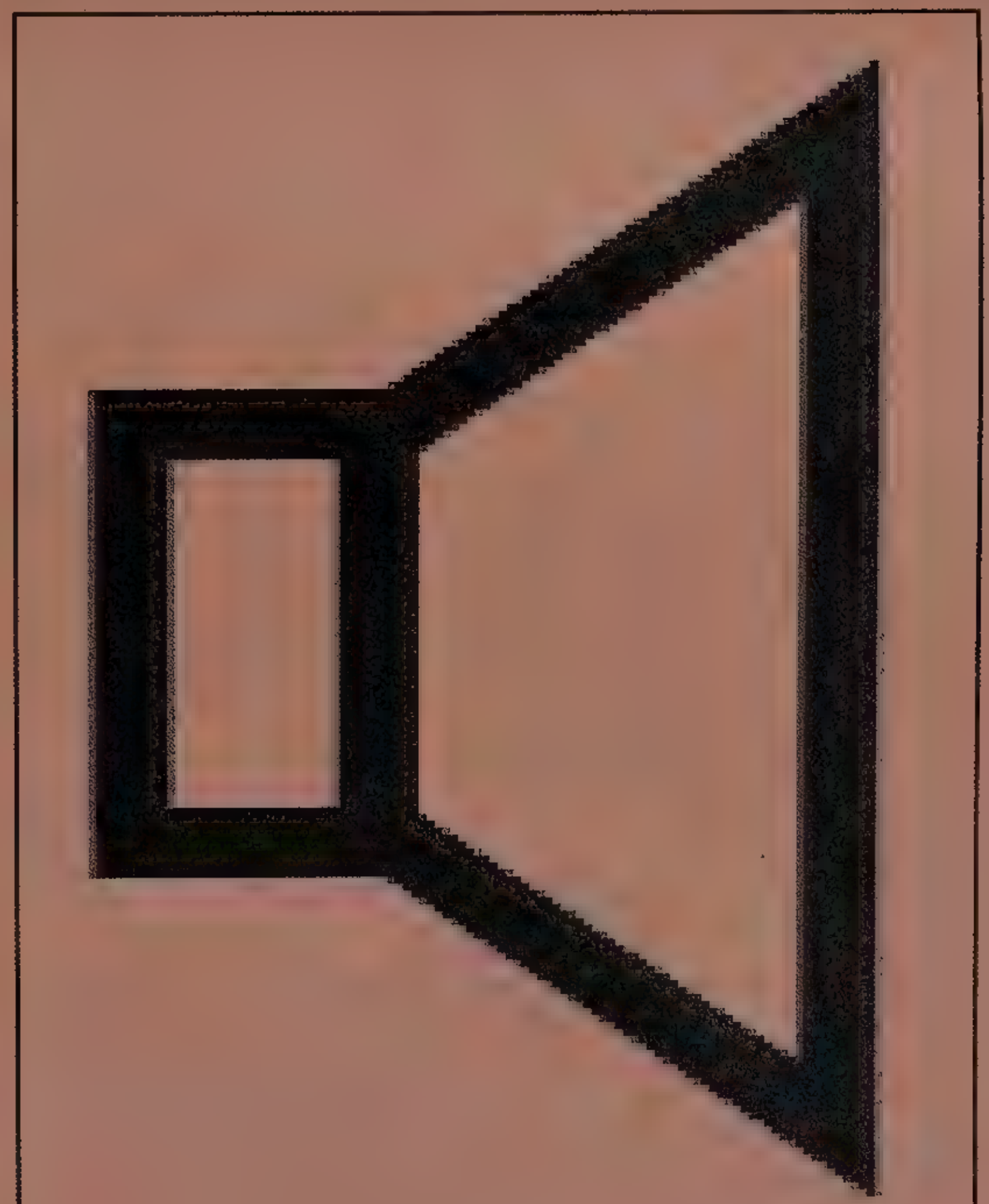
LOOKING



STEALING

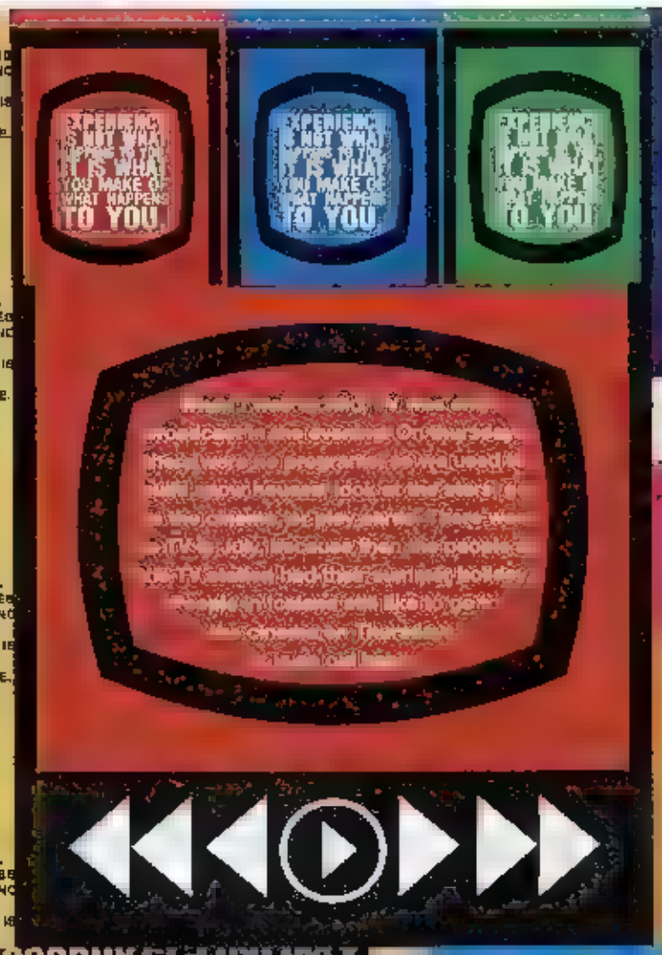


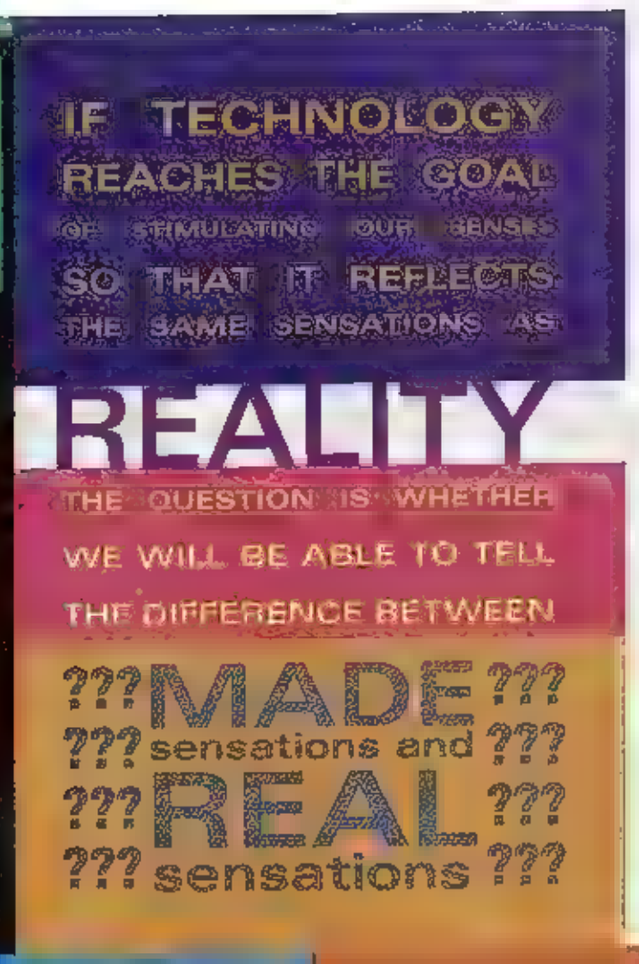
AS SIMPLICITY IN DESIGN COMES AT A PREMIUM, SO INCREASINGLY DOES QUIETNESS IN OUR AURAL SPACE.

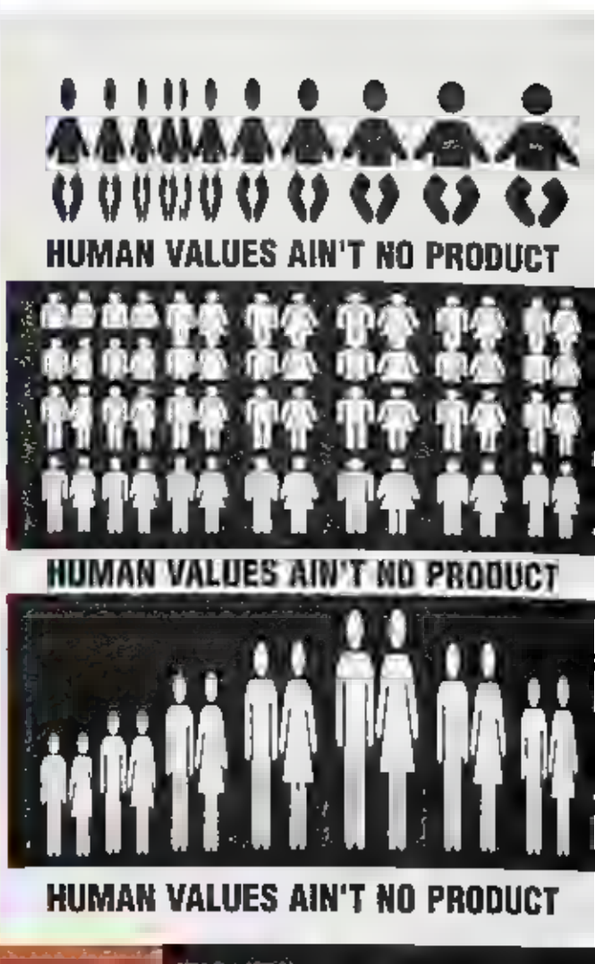


THE MOST VALUABLE ELEMENT IN DESIGN IS THE UNSEEN, THE ELEMENT OF COHESION. IF THE ELEMENT DOES NOT ADD, IT PROBABLY DETRACTS.

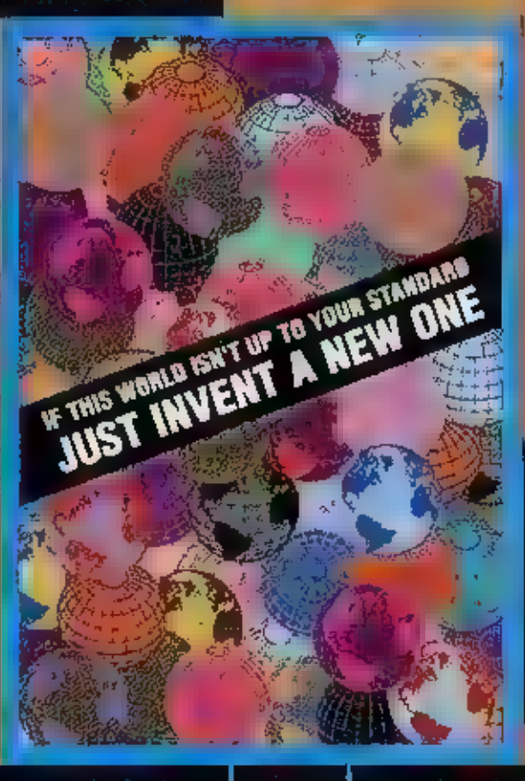


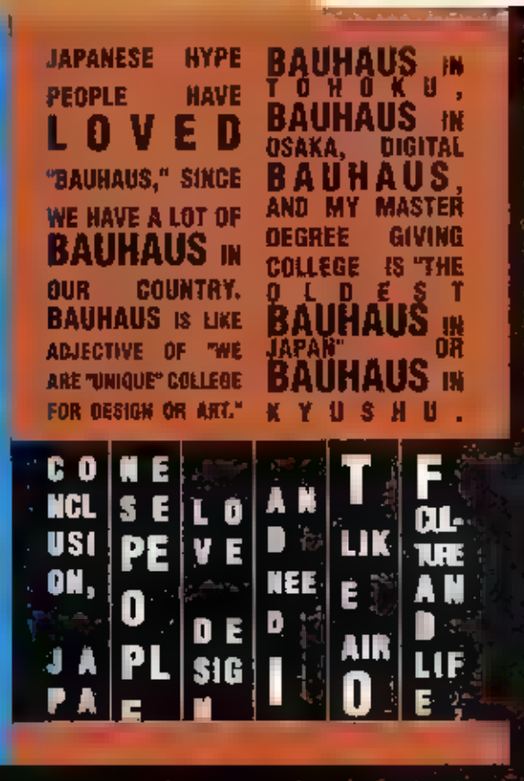














INFORMATION IS DARK!

NOT LIGHT

THE DICTIONARY DEFINES PERSONAL SPACE AS:
"THE PHYSICAL SPACE IMMEDIATELY SURROUNDING SOMEONE, INTO WHICH ANY ENCROACHMENT FEELS THREATENING TO OR UNCOMFORTABLE FOR THEM."
"SPACE DESIGNATED FOR THE USE OF AN INDIVIDUAL WITHIN A LARGE COMMUNAL AREA SUCH AS AN OFFICE. TIME IN WHICH SOMEONE IS UNDISTURBED AND FREE TO CONCENTRATE ON THEIR OWN THOUGHTS AND NEEDS."
THE NEW OXFORD DICTIONARY OF ENGLISH, P. 1386
AS A RESULT OF MY OWN RESEARCH INTO PERSONAL SPACE I WOULD LIKE TO ADD TO THIS DEFINITION THE BODY ITSELF, YOUR THOUGHTS AND OFTEN THE SPACE YOU OCCUPY IN CYBERSPACE.





Critique of global domination of western-ization behind the realization of world wide web. Can be used in sentences such as:

DESIGN FOR THE WORLD WIDE WEST

INTERACTIVE DESIGN ON THE WORLD WIDE WEST

FIND YOUR PLACE ON THE WORLD WIDE WEST

DESIGNERS ARE NOT THE ONLY ONES TO COMMUNICATE. IN TERMS OF THE SIGNIFICANCE THAT MAY ACCRUE TO A DESIGN OR A VISUAL LANGUAGE, IT IS WELL TO BE AWARE THAT A VISUALLY SOPHISTICATED AUDIENCE EFFECTIVELY BECOMES A CO-DESIGNER.

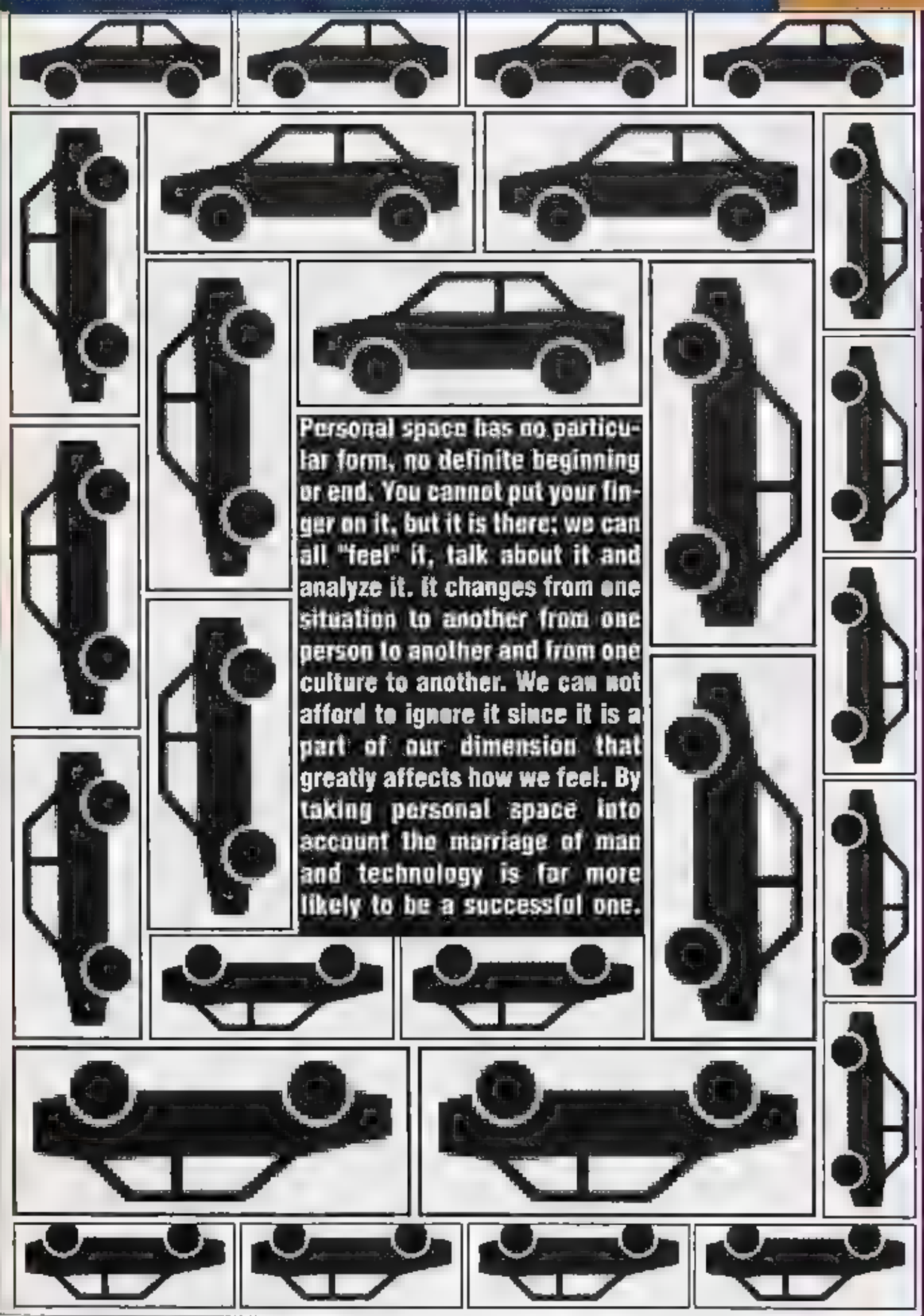
DESIGN MUST ANSWER THREE QUESTIONS:

IN A WORLD THAT IS CONTINUALLY TRANSFORMED BY COMPUTERS AND COMMUNICATION TECHNOLOGIES, HOW CAN DESIGN HELP US FIND OUR WAY THROUGH THAT SPRAWLING LANDSCAPE, MAKE US AT HOME IN IT, AND MAKE SENSE OF IT?

"EVERYONE IS A DESIGNER"
IS A MARKETING DEMOGRAPHIC.
NOT A STATEMENT
ABOUT THE LOGIC OF A PRACTICE.
WHILE EVERYONE
HAS THE SAME STATISTICAL
CHANCE OF
LUCKING INTO A SERENDIPITOUS
MOMENT OR TWO,
CREATING A PRACTICE OF DESIGN
THAT REQUIRES LOOKING AT
HUNDREDS
IF NOT
THOUSANDS
OF DISCRETE DECISIONS AND
SYSTEMS TO ADJUST FROM
PART TO PART,
FROM PROJECT TO PROJECT,
FROM YEAR TO YEAR.

WE
WANT
YOUR
IDEAS!

SOME SOME SOM
SOME SOME SOM
S O M
THINGS THINGS THING
THINGS THINGS THING
NEVER NEVER NEVE
NEVER NEVER NEVE
CHANGE CHANG
CHANGE CHANG
C H A N G
SOME SOME SOM
SOME SOME SOM
S O M
THINGS THINGS THING
THINGS THINGS THING
NEVER NEVER NEVE
NEVER NEVER NEVE
CHANGE CHANG
CHANGE CHANG
C H A N G
SOME SOME SOM



Personal space has no particular form, no definite beginning or end. You cannot put your finger on it, but it is there; we can all "feel" it, talk about it and analyze it. It changes from one situation to another from one person to another and from one culture to another. We can not afford to ignore it since it is a part of our dimension that greatly affects how we feel. By taking personal space into account the marriage of man and technology is far more likely to be a successful one.

WAITING

WE'RE ALL

FOR THE WEB'S VERSION OF ORSON WELLES TO BREAK ONTO THE SCENE.

IN CINEMATIC TERMS THE WEB IS PRE- "BIRTH OF THE NATION,"

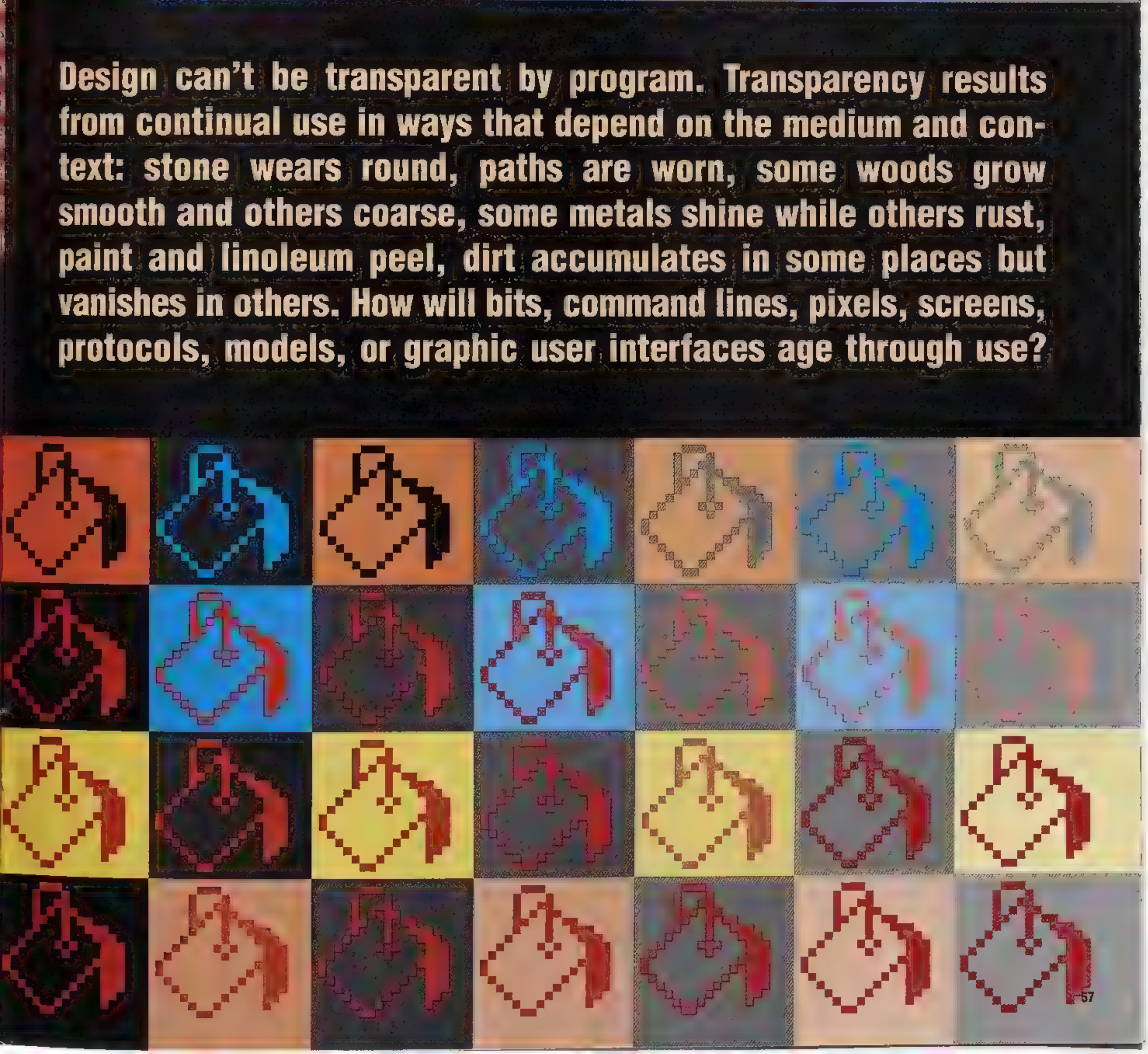
LOCKED IN THE ERA OF FILMED STAGE PLAYS.

TECHNOLOGISTS ARE RE-PACKAGING OLD IDEAS IN SHINY TECHNOLOGY WITH

NO CLUE OF THE REVOLUTIONARY POTENTIAL OF THIS NEW ART FORM



Design can't be transparent by program. Transparency results from continual use in ways that depend on the medium and context: stone wears round, paths are worn, some woods grow smooth and others coarse, some metals shine while others rust, paint and linoleum peel, dirt accumulates in some places but vanishes in others. How will bits, command lines, pixels, screens, protocols, models, or graphic user interfaces age through use?



THE SO-CALLED LIBERAL SOCIETY IS A MARKET OF PRISONS

HOW MUCH IS YOUR PERSONAL SPACE WORTH?

DASEIN

DESIGN IS

TIME TO WAKE UP FROM YOUR DOT.COMA

WE

NEED DESIGNERS!

THE WORLD CHANGES SO QUICKLY THAT NOW, MORE THAN EVER, WE NEED ARTISTS AND DESIGNERS TO GENERATE FORMS, CONCEPTS, SERVICES AND IDEAS TO HELP US GET ALONG WITH THOSE CHANGES. THAT HAS TO BE A NEW KIND OF ARTIST AND DESIGNER; AS FOR ME, WE ARE DONE WITH THE NOTION OF AUTONOMY IN ART AND SERVITUDE IN DESIGN. HAPPILY A LOT OF THEM ARE TO BE FOUND EVERYWHERE IN THE WORLD.

THERE IS NO SUCH THING AS WESTERN CULTURE. ONE OF THE MOST SENSIBLE NOTIONS ABOUT ART AND CULTURE WAS THAT OF OKWUI ENWEZOR, ARTISTIC LEADER OF THE UPCOMING DOCUMENTA IN KASSEL. THERE IS NO DISTINCTION BETWEEN WESTERN AND NON-WESTERN CULTURE, ENWEZOR STATES; THERE HAS ALWAYS BEEN A MUTUAL INFLUENCE BETWEEN ASIAN, AFRICAN AND EUROPEAN CULTURES. THE DISTINCTION THAT IS OFTEN MADE IS MADE UP AND ARTIFICIAL.



UNDERGROUND OR 'COUNTER-CULTURE,' USED TO BE A STRONG VISUAL MEDIUM TO EXPRESS A CERTAIN IDENTITY AND WAY OF LIFE. TRADITIONALLY 'UNDERGROUND' WAS SYNONYMOUS WITH AVANT-GARDE. BUT THE AVANT-GARDE IS DEAD AND 'UNDERGROUND' MOVEMENTS DON'T LAST AS LONG AS THAT OF PUNK OR FLOWER POWER. NEW GROUPS AND VISUAL IDENTITIES DO COME UP ALL THE TIME, BUT IT ONLY TAKES A FEW MONTHS BEFORE THEY ARE SWALLOWED UP BY THE MAINSTREAM.

EVERYONE IS A DESIGNER! TEXTS BY:

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NL	FEMKE WOLTING	
	DIRECTOR SUBMARINE, AMSTERDAM	44

COMING SOON:

IN JUNE 2001 NL.DESIGN WILL PRESENT A DIGEST OF A DECADE OF DESIGN MADE IN THE NETHERLANDS BY MIEKE GERRITZEN AND A GROUP OF CONNECTED DESIGNERS AND CRITICS. THIS COMPILATION REPRESENTS MORE THAN A LINE-UP OF COOL STUFF - IT'S AN OVERVIEW OF A MENTALITY. SPAWNED BY THE DYNAMICS OF AN INTERNATIONAL VISUAL CULTURE. NL.DESIGN OPERATES IN VARYING LOCAL CONTEXTS WITHIN THE GLOBAL AREA OF DESIGN AND NEW MEDIA. WE WORK AS DESIGNERS, CRITICS, ACTIVISTS AND HACKERS, CONNECTING OUR MEDIA PROJECTS TO A NETWORK OF CRITICAL AWARENESS OF GLOBAL DESIGN CULTURE. STRAIGHTFORWARD, BOLD AND COLORFUL. NL.DESIGN ISSUES A STRONG VISUAL STATEMENT EACH TIME IT LAUNCHES A DESIGN.

CATALOGUE OF STRATEGIES

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"Notes from a Kultural Backwater"

Dateline Detroit. Tuesday, January 9th:

"The fucking club is what? It's closed? What day is today, Tuesday? Problem is, i got about twenty-five hundred people on my email list. I know people are going to show on Friday night. I'm going to get some real hate mail over this, I promise." Mike says, "relax, we're scramblin' kid... We'll have a new venue locked down by 5." "The high school? (!) Come on you've got to be kidding me? I can just see it now. This thing's gonna be just like 'Smells Like Teen Spirit' without all the mad Kurt Cobain crap."

Dateline Detroit. Friday January 12th:

I was right. These three kids from Heron show up at my lecture on Friday. This kid Gavin says to me... "Hey we'll see you later tonight at the show." I say "dude, no it's tomorrow night at Cranbrook High School!" Gavin proceeds to tell me that they got a bunch of kids roll'n up tonight for the show. Fuck, I knew we had a problem! These kids hang with us on Friday while we set up. Kosta and Mike find a stump and some 9 volts, then roll up to 7th House and staple a hand written note on the front door: "Due to circumstances beyond our control, the show has been changed to Saturday night 8 PM at Cranbrook Performing Art Center, admission is now free." Maya rolls up on Friday night with six or seven of her students. Apparently all these homeless students crash in the crit room.

Dateline Detroit. Saturday January 13th:

I've been fighting it for 23 days. In December, my wife had an ear infection, a throat infection and bronchitis. My mom told me to sleep in our guest room. Of course I didn't. Now I got that sore throat from hell (ꜱꜥꜥ fig 1). Three hours before the show Outi shows up with a little plastic bag full of roots. She tells me that the Native Americans chew on this shit to prepare the throat for the big pow wow dance ritual thing. Just what I need, Castenada with Peyote buds three hours before I really gotta (not)think. My throat hurts real bad, so I chew some roots.

love,
elliott
the apollo program
(enroute)

狂王
Mad King

Legend to "Notes from a Kultural Backwater"



<r>evolution

TYPECON2001

Third Annual Typography Conference
Society of Typographic Aficionados
Rochester, New York, USA
July 13-15, 2001

Participants Include

Ed Benguiat

Matthew Carter

René Chalet

Joshua Darden

Chank Diesel

John Downer

Rodney Shelden Fehsenfeld

Allan Haley

House Industries

Brian Sooy

Terri Stone

Tim Starback

www.typecon2001.com

wanted: Design Director

wexner center for the arts

the ohio state university

The Wexner Center for the Arts seeks a Design Director to oversee all design functions (print and electronic) and to ensure a bold and innovative design profile for the institution. Vigorous and dynamic design thinkers, leaders, and practitioners encouraged to apply.

Address resumes or inquiries to Peg Fochtman, Human Resources Manager, Wexner Center for the Arts, 1871 North High Street, Columbus, Ohio 43210. **fochtman.1@osu.edu**

eceived by May 31, 2001.

The Ohio State University is an equal Opportunity, Affirmative Action Employer.
Women, minorities, veterans, and individuals with disabilities are encouraged to apply.
To assure consideration, application materials must be r



I NEVER HEARD HIM COMING. I WAS OUT ON A DIRT ROAD SOMEWHERE NEAR PIPES CANYON, TRYING TO GET A CLOSE-UP SHOT OF SOME JIMSON WEED. IT MUST HAVE LOOKED PRETTY CURIOUS, ME STANDING THERE IN THE MIDDLE OF NOWHERE POINTING MY CAMERA AT THE GROUND. HE WAS DRIVING AN OLIVE GREEN RANCHERO AND ASKED WHAT I WAS PHOTOGRAPHING. STARTLED BUT TRYING TO ACT OTHERWISE, I TOLD HIM I'D FIND OUT AS SOON AS THE PHOTOS WERE DEVELOPED, AND REALIZED IMMEDIATELY HOW SILLY THAT SOUNDED. SO I ASKED IF I WAS TRESPASSING. NOT TO WORRY, HE SAID WITH A BIG GRIN ON HIS FACE. HE LIVED UP THE ROAD AND TOLD ME HE AND HIS SON HAD A CONSTRUCTION COMPANY. THEY BUILT DESERT HOMES. SIXTY FOUR DOLLARS PER SQUARE FOOT. I ASKED HIM HOW HE LIKED LIVING IN THE DESERT, AND HE SAID THERE'S NOTHING LIKE IT. THEY HAD MOVED HERE FROM LOS ANGELES SOME TWENTY YEARS AGO AND THEY JUST LOVED THE PEACE AND QUIET. WAS I INTERESTED IN BUYING A HOUSE IN THE DESERT? I SAID MAYBE, BUT RIGHT NOW I JUST COME OUT HERE TO PHOTOGRAPH. WELL, HE SAID, IF I EVER CHANGED MY MIND, HIS WIFE WAS IN THE REAL ESTATE BUSINESS AND COULD HELP ME FIND WHATEVER I WAS LOOKING FOR. HE REACHED INSIDE HIS GLOVE COMPARTMENT AND HANDED ME HER BUSINESS CARD. THEN HE SAID HE HAD TO GO, SO HE WISHED ME A NICE DAY AND WARNED ME TO BE CAREFUL OF RATTLESNAKES, AND SLOWLY CONTINUED HIS BUMPY DRIVE DOWN THE ROAD. SERVING THE HI-DESERT FOR OVER 20 YEARS, THE BUSINESS CARD READ. IT HAD A NICE RING TO IT, UNTIL I THOUGHT ABOUT IT.

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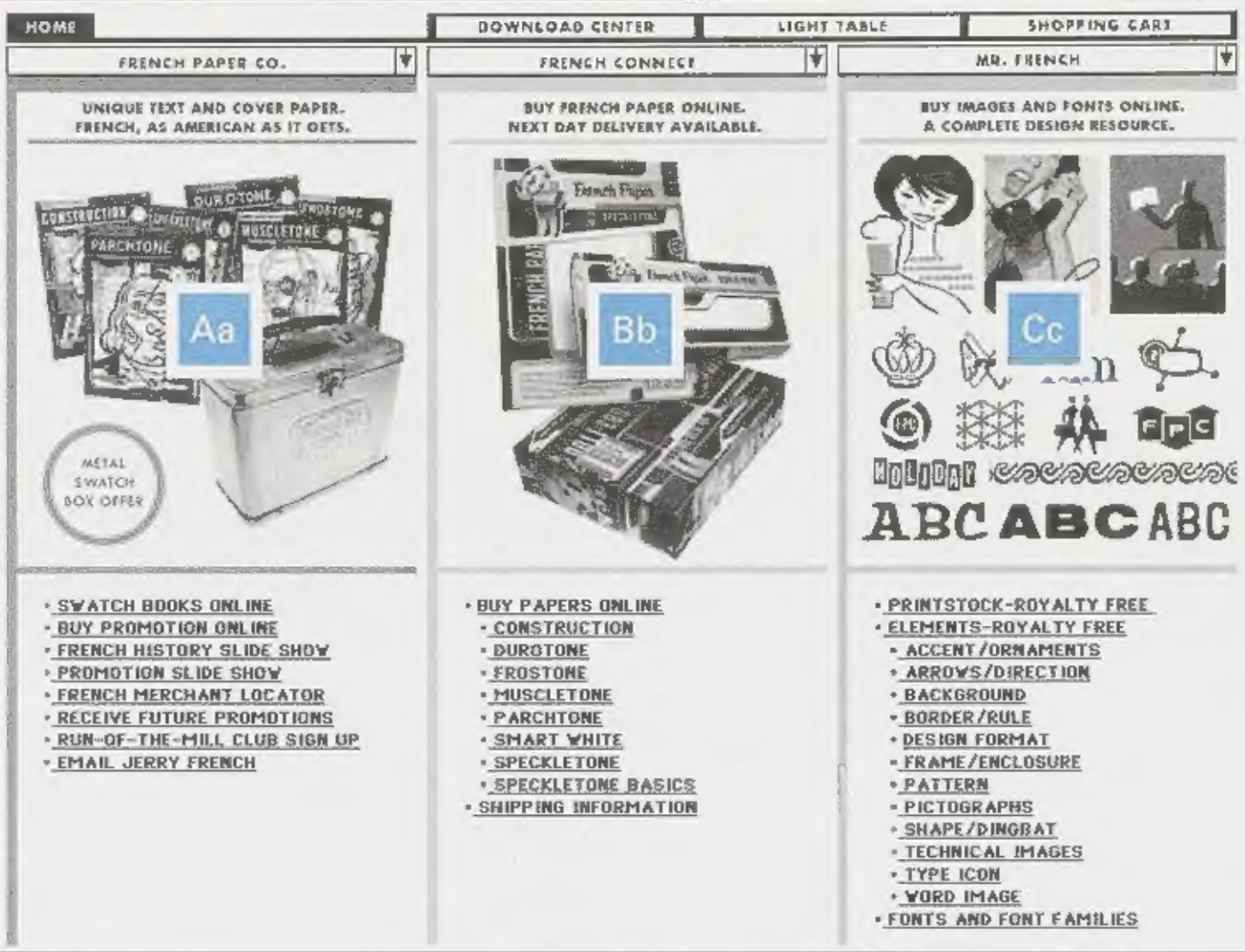
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